

**Art Directors  
Club of Metropolitan  
Washington**

**28th Annual Exhibition**

**Spring Harvest**





## **Presidents Message**

This year's Annual Show is our festival in celebration of the close of the 1976 harvest. It is a celebration of continued growth and excellence in visual communications.

It is in this spirit of growth that the Club achieved some major goals this year. "The Bicentennial In Print" show, an idea sown over a year ago, reached maturity in early December with an exhibition at The Inter-American Development Bank. This was a national show of the best graphic design produced in print to celebrate our country's 200th birthday. Those on the committee, in cooperation with The Federal Design Council, worked diligently to set up this uniquely American historical record. Each piece exhibited has become part of a permanent Library of Congress Bicentennial collection. Indeed, we can boast of their efforts.

This year marked the introduction of student membership in the Club. We are fortunate to have such genuine interest from those who will be our future art directors, illustrators and photographers.

Once again we sponsored the "Real Show," a competition at college level, based on real problems submitted by leading designers, studios, and advertising agencies. Three scholarships for excellence were awarded as well as awards of merit. These are part of the Brian Brown Scholarship program which began in 1958 in memory of Brian Brown, Art Directors at Kiplinger Magazine. This is our best contribution for the encouragement of area graphic students.

An important event for students was Career Day, organized by the Education Committee, at which area professionals spoke and reviewed portfolios. Much applause to those who gave of their time recognizing our responsibility for tomorrow's harvest—our continued excellence.

Another program initiated this year was "Let's Look Around Us", a monthly series of presentations by prominent area artists. We feel there is a great amount of talent in Washington which is often overlooked. It was the season to reap our local harvest.

One serious problem the Club faced was GSA's contract renewal form titled "Basic Ordering Agreement" which would have prevented many of our best professionals from doing government work. After numerous letters and a fruitful meeting with members of the Federal Design Council and GSA officials the contract was amended. It was, perhaps, history-making as far as private graphic industry and government are concerned. It showed what we, as a Club, can accomplish. It is a harvest of strength and unity.

This year's show is a gathering of design, illustrations and photography at their maturity. In the judges' opinion it is our excellence.

After long months of planning the show committee has done an outstanding job of organization for which we can be proud. It is a handsome Spring Harvest.

Sara Danis  
President

## Show Committee

David M. Seager  
Show Chairman

*Advertising*  
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Carol Winer  
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Beth Molloy  
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Don Dean,  
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Janet Franklin

*Publicity*  
Kristina Jorgensen,  
Chairman

Dan Snyder  
Kathy Vetter

*Reception*  
George Stephenson

**28th Annual**

**Contributors**

Design:  
David M. Seager

Illustration:  
Jack and Pamela Lefkowitz

Photography:  
Len Johnson, John Troha

Production:  
Michael M. Grana, David M. Seager  
Margery Stegman

Printing:  
Stephenson

Typography:  
Harlowe

Paper:  
Mead Paper Company  
Cover: Mark I, 10 pt.  
Text: Black & White Dull 80#

We are most grateful to all who  
donated their time and materials  
to the production of the annual,  
the related graphics, and the  
judging:

Judging Facilities and Audio-Visual  
equipment: National Geographic Society

Additional Photography:  
Gerald M. Hetherman, National  
Geographic Society

Sculptured embossing die for  
stationery and foil stamping on  
awards certificates:  
Raff Embossing

Color separations for 28th Annual:  
Stephenson, Inc.

Letterpress printing of entry  
notification letter:  
John Michael, The Acorn Press

Fairfax Parchment for letterhead  
and envelopes:  
Barton, Durer & Koch Paper Company

80# White Black & White Dull Text  
for Call for Entries:  
Ris Paper Company

Cameo Dull for award  
certificates and reception invitations:  
Virginia Paper Company

**Art Directors  
Club of Metropolitan  
Washington, Inc.**

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1976-77**

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1st Vice President, Charles Walker  
2nd Vice President, David M. Seager  
Secretary, Barbara A. Taitano  
Treasurer, David P. Hyson

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Donald Dean  
William R. Duffy  
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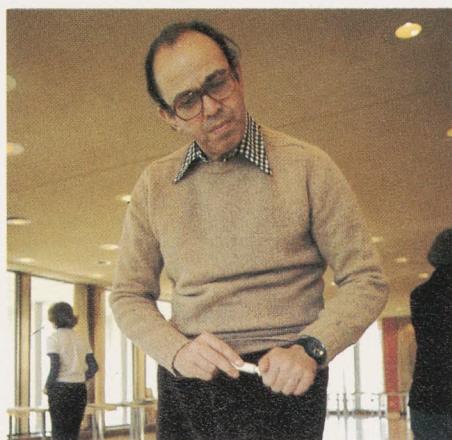
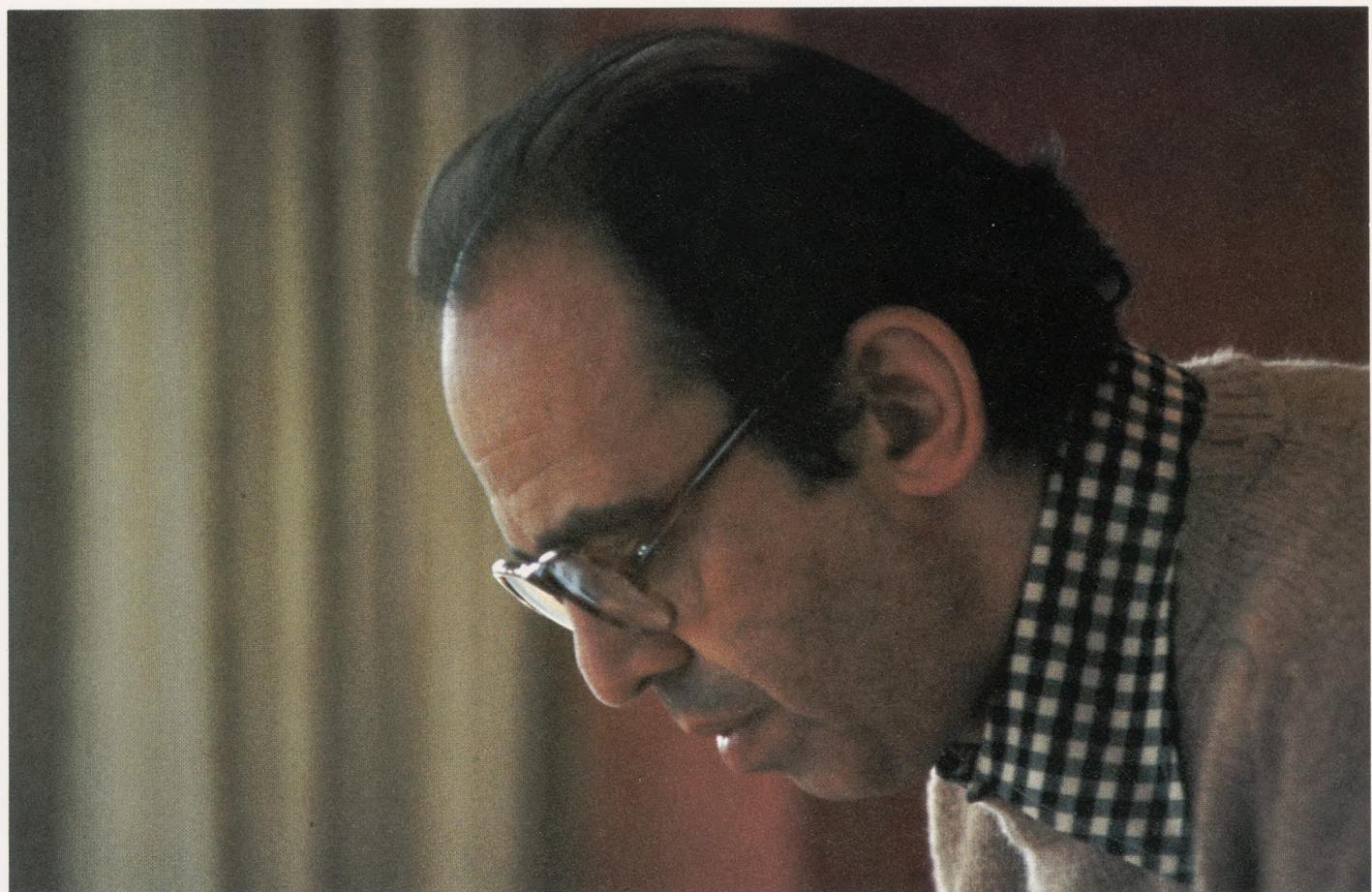
Donald M. Albert  
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## **Samuel Antupit**

Samuel Antupit, prime mover and Art Director of Antupit & Others, teacher, writer, and craftsman with his Cycling Frog Press. He was Assistant Art Director of Harper's Bazaar, Show, Conde Nast Publications, designer at Push Pin Studio and Art Director of Esquire. Sam has received awards from

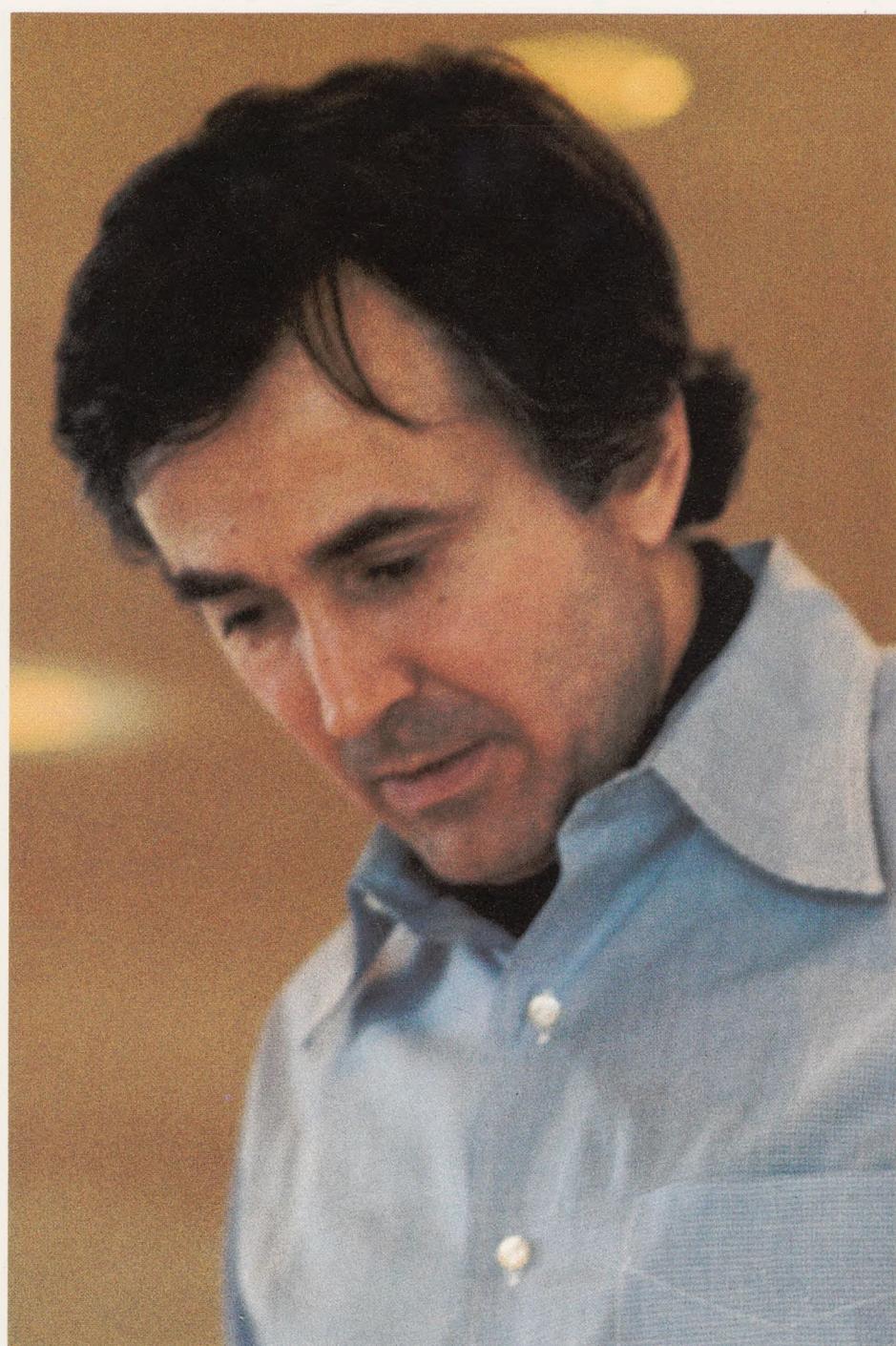
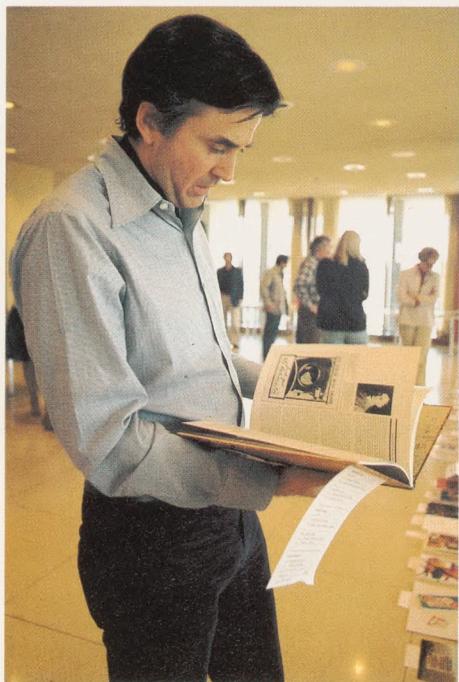
Art Directors Clubs, Type Directors Club, Society of Illustrators, Society of Publication Designers, AIGA, CA and TV specials. He is philosophical, droll and perceptive.



### **Charles Santore**

Charles Santore, illustrator, is a life-long resident of Philadelphia. A serious, thinking artist whose techniques follow no one method—he works with pencil, ink, water-color, pastelle, oil, acrylic and other materials. His work has appeared in major national magazines—Time, Life, Newsweek,

Esquire, Playboy, TV Guide, and he has received awards in design and illustrators shows. Major art gallery shows of his illustrations have added greater dimension to this quiet, intense and scholarly artist.



## Dietmar Winkler

Dietmar Winkler, Director of the Institute of Design, Illinois Institute of Technology. Born in Germany, educated in Hamburg, professor of art and design at several universities in the Boston area, lecturer, judge, writer, recipient of over 100 major awards in the entire field of graphics and book design.

With a wry sense of humor, he looks for the thinking behind graphic design. A classic foundation in art skills allows Dietmar's mind to catapult ideas into broad-ranging concepts.





**Medal Awards**



Abbreviations  
ad Art Director  
de Designer  
ar Artist  
ph Photographer  
cl Client  
ex Exhibitor  
dr Director  
pr Producer

**Gold Medal**

ad Charles O. Hyman  
de Connie Brown  
ph George Calef  
cl National Geographic Society  
ex National Geographic Society





**Silver Medal**

ad Don Sparkman  
de David H. Cain  
ar David H. Cain  
cl Sparkman & Bartholomew  
Associates, Incorporated  
ex Sparkman & Bartholomew  
Associates, Incorporated



Design and Illustration: David Cain, Sparkman & Bartholomew Associates, Inc.

**HEAVY SNOW**

OH, HOW QUIETLY

AND HOW SOFTLY

THE HEAVY SNOW

FADES INTO THE SEA! —

— KENNETH YASUDA

Silver Medal

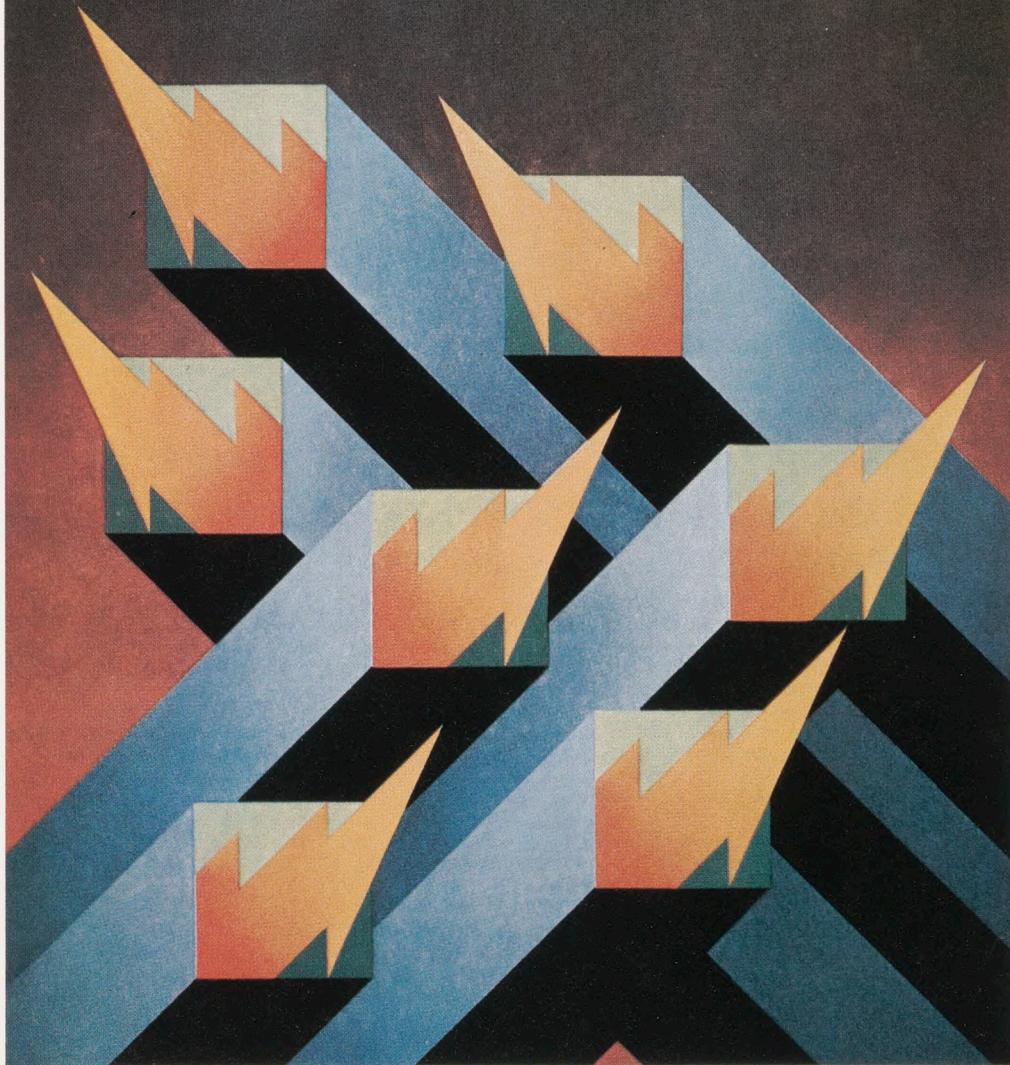
ad Bernard B. Sanders  
de David M. Seager  
ar David M. Seager  
cl Electric Contractor  
ex Sanders & Noe, Inc.

# Electrical Contractor

THE MAGAZINE OF THE QUALIFIED CONTRACTOR / OFFICIAL PUBLICATION NATIONAL ELECTRICAL CONTRACTORS ASSOCIATION

February 1976

Energy  
Management



## Silver Medal

ad Charles O. Hyman  
de Charles O. Hyman  
ar Tony Chen  
cl National Geographic Society  
ex National Geographic Society



**28th Annual Exhibition**



## Magazine Advertisements

ad Susan Laird Jenkins  
de Susan Laird Jenkins  
ph Armstrong Roberts  
cl National Utilities Contractors Association  
ex Kal, Merrick & Salan

**R.I.P.**  
**1,578,985 B.C.-1976 A.D.**



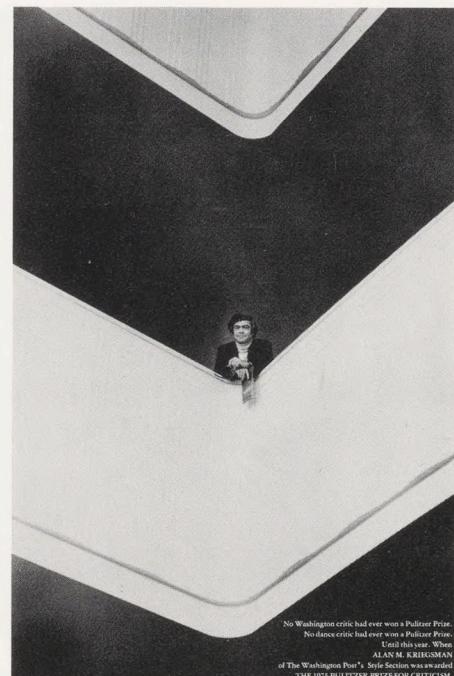
How does a lake or stream get filled with raw sewage and untreated industrial wastes? Have been dumped into their waters for years? After the animal life has been killed off, the plant life has died, and the water is no longer safe to drink or swim in. Our country has already done something about this. In 1972, both houses of Congress passed the Clean Water Act. It's time now for action to cleaning up our nation's waters. But since the bill was passed, bureaucratic mismanagement and mountains of red tape have stalled its implementation. Only a fraction of that money. And only a few construction projects have made it to completion. In the meantime, millions of American people receive sewage or no water treatment. An incredible 24 million are not served by sewers at all. What we need is for our waters to be a little more with every day we wait.

The country is ready and the money is cleared to move on these clean water projects now. Help free us the logjam. Write your代表 or senator and ask for their help. Or write us for more information. It means clean water. And it also means jobs—for the thousands of workers who will be needed to build new clean water facilities.

## Newspaper Advertisements

ad Angela Reed  
de Angela Reed  
ar Angela Reed  
ph Bill Snead  
ex The Washington Post

ad Susan Laird Jenkins  
de Susan Laird Jenkins  
ph Armstrong Roberts  
cl National Utilities Contractors Association  
ex Kal, Merrick & Salan



No Washington critic had ever won a Pulitzer Prize.  
No dance critic had ever won a Pulitzer Prize.  
No art critic had ever won a Pulitzer Prize.  
ALAN M. KRIGSMAN  
of The Washington Post's Style Section was awarded  
THE 1975 PULITZER PRIZE FOR CRITICISM.

**R.I.P.**  
**1,578,985 B.C.-1976 A.D.**

How does a once clean stream die? After raw sewage and untreated industrial wastes have been dumped into our waters for years. After the animal life has been killed, the plant life has died, and the water is no longer fit to drink or swim in. Our country has already done something about this. In 1972, both houses of Congress passed the Clean Water Act, committing \$18 billion to cleaning up our nation's waters. But since the bill was passed, bureaucratic red tape and mountains of red tape have released only a small fraction of that money. And only a few construction projects have made it to completion. In the same time, 61% of the American people receive second-rate or no water treatment. An incredible 24% are not served by sewers at all. And our waters die a little more with every day that passes.

The country is ready and the money is cleared to move on these clean water projects now. Help free up the logjam. Write us for more information or their help. Or write us for more information. It means clean water. And it also means jobs—for the thousands of workers who will build America's new clean water facilities.

ad Gene Turner  
de Gene Turner  
ar Graphicsgroup  
cl Country Legend  
ex Earle Palmer Brown & Associates

ad Gene Turner  
de Gene Turner  
ar Graphicsgroup  
cl Country Legend  
ex Earle Palmer Brown & Associates

ad Guy Schum  
de Guy Schum  
ar Guy Schum  
cl Gate Soup Kitchen  
ex Graphichouse Ltd.

**At The Legend,  
there must be 150 ways  
to Levi's your lover.**



To the girl  
who's only looking to find  
2 or 3 terrific sweaters,  
good luck.



This is what the Gate Soup Kitchen calls a "Soupon." If you cut it out and bring it in, along with an empty stomach, a big appetite, and your faculty, student, or staff I.D., you'll be entitled to 10% off the price of any of our delicious soups, sandwiches, salads, beverages or desserts. Good between Feb. 7 and March 7, 1977.

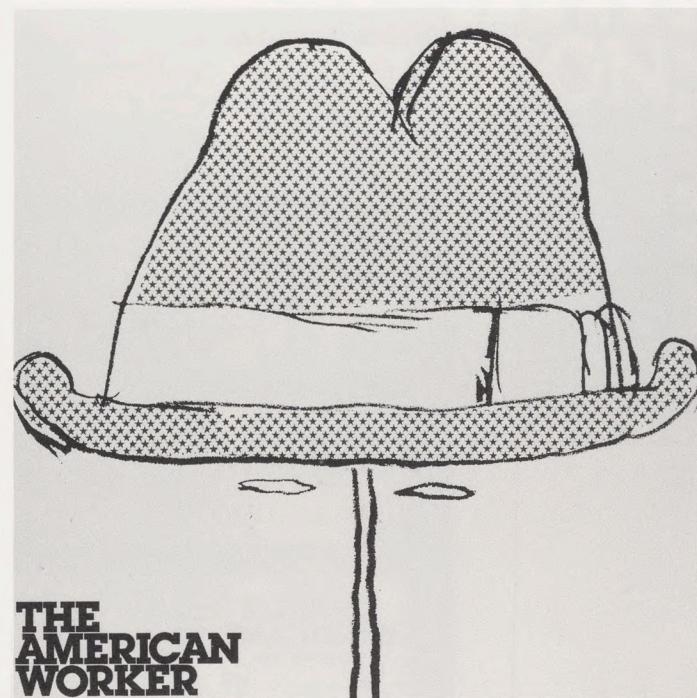
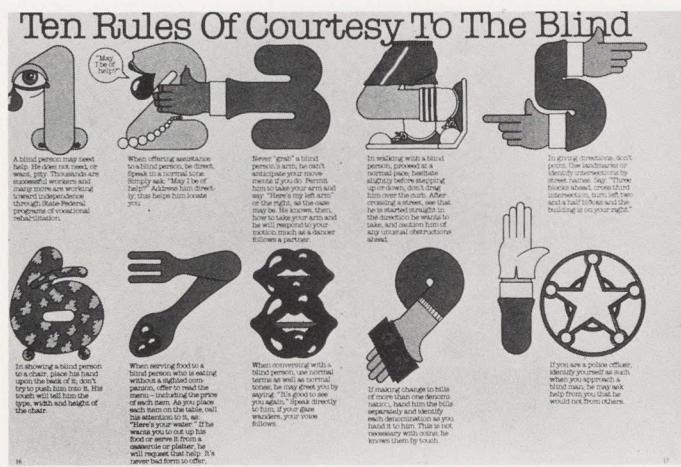
**The Gate Soup Kitchen**  
3338 M Street, N.W. (Georgetown) 337-263  
Sunday-Thursday, 11:30-10:00  
Friday, 11:30-3:00, Closed Saturday

ad Irv Shapiro  
de Bill Nichols  
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cl Chafitz Incorporated  
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ad John D. Muller  
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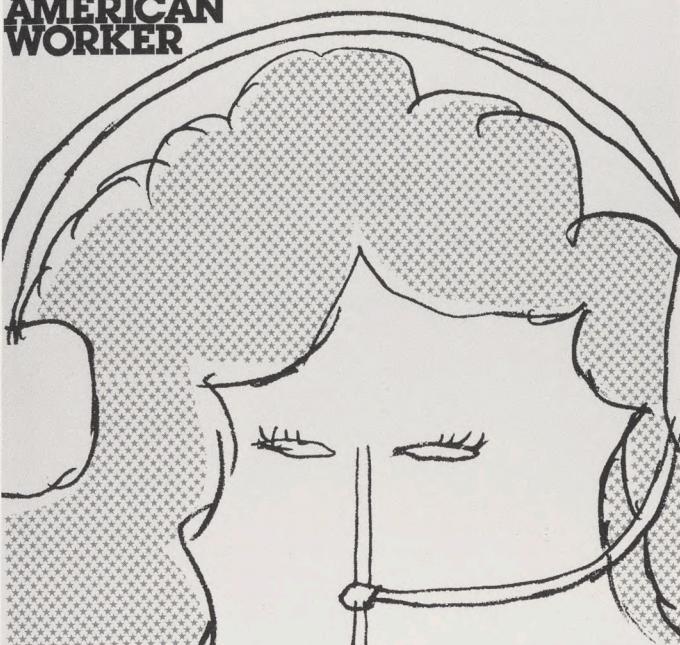
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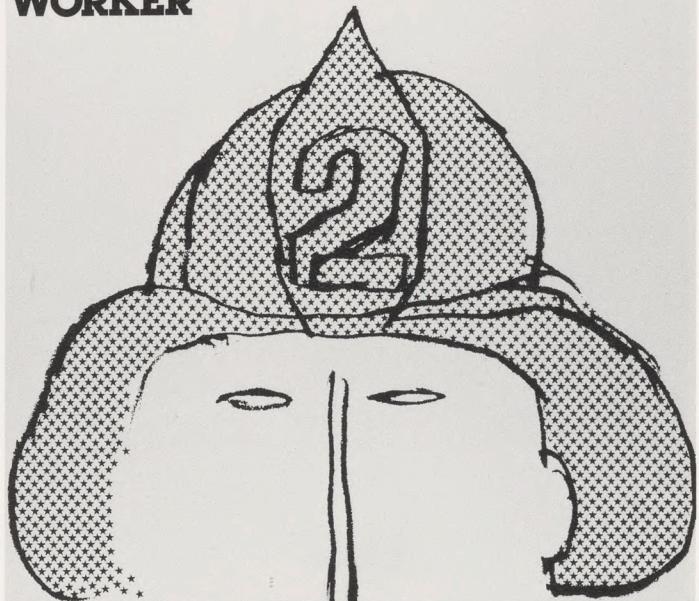
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## THE AMERICAN WORKER

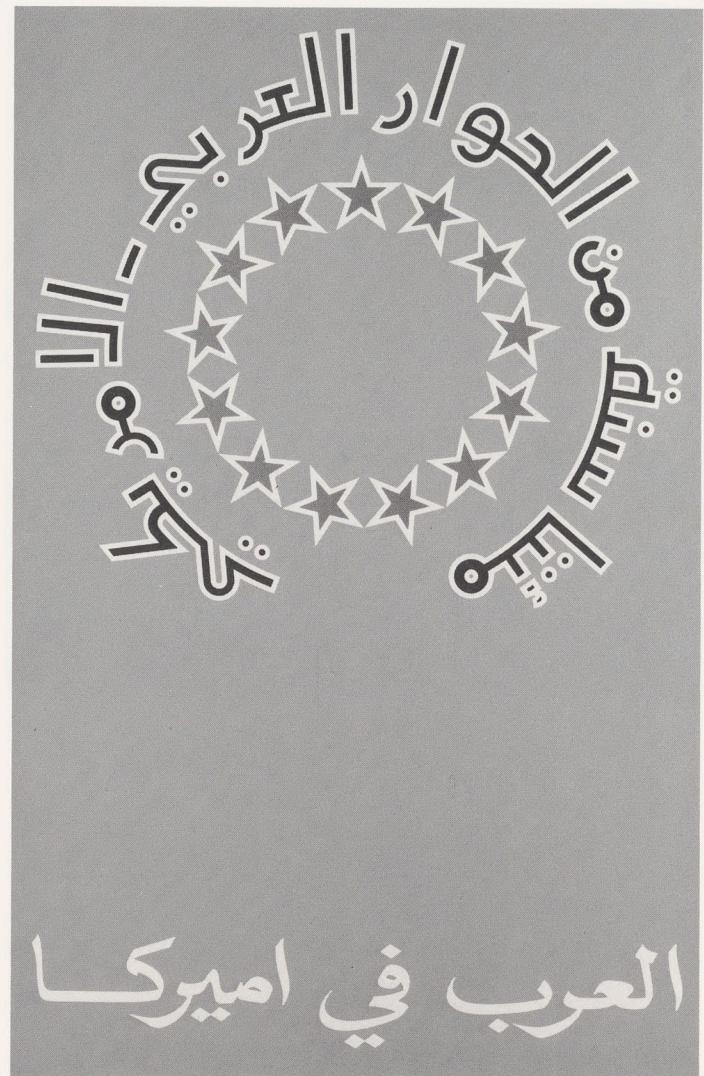


## THE AMERICAN WORKER



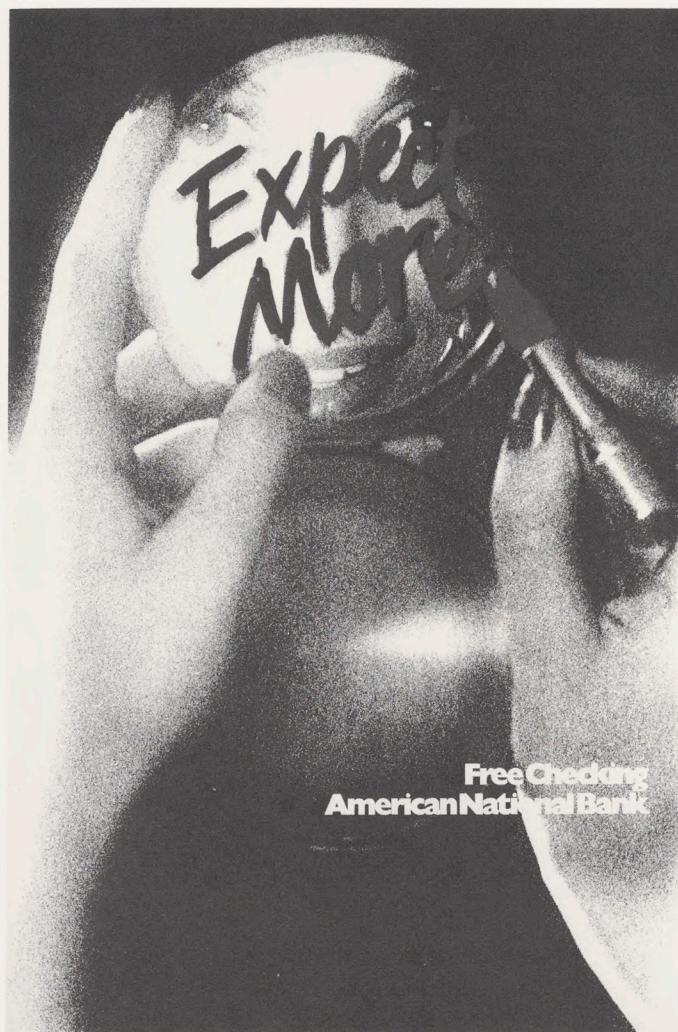
ad Charles Dorian Walker  
de Charles Dorian Walker  
ar Charles Dorian Walker  
cl ADCMW "Real Show"  
ex Dorian Walker Productions

ad Dan Smith  
de Dan Smith  
ar Dan Smith  
cl United States Information Agency  
ex United States Information Agency

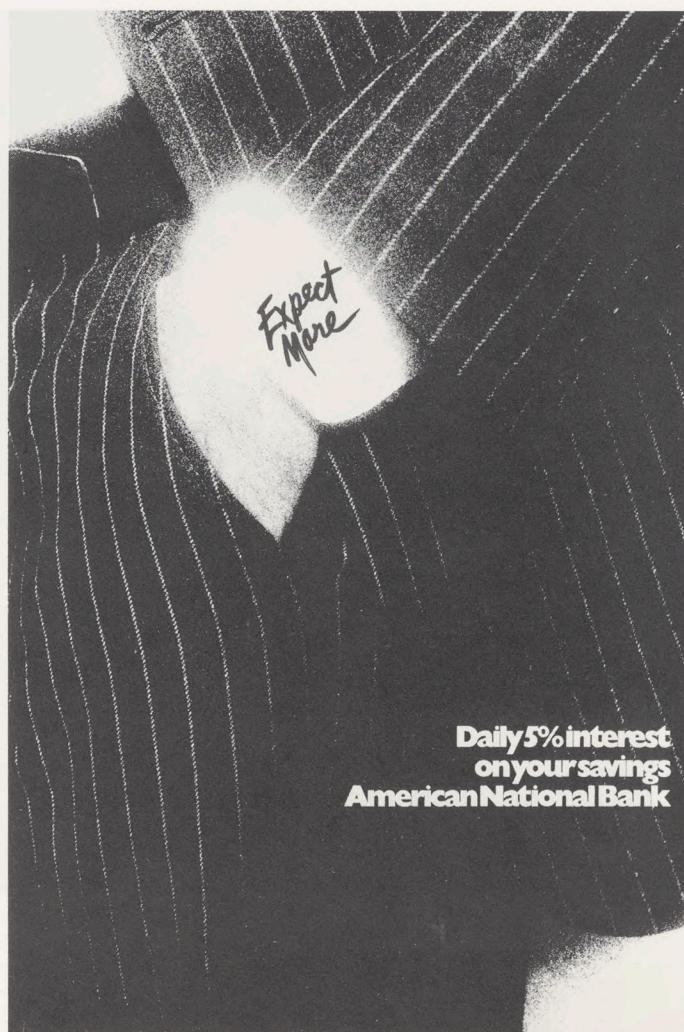


ad Carl Anderson  
de Carl Anderson  
ar Carl Anderson & Lara Donin  
ph Lara Donin  
cl American National Bank  
ex Lara Donin

ad Carl Anderson  
de Carl Anderson  
ar Carl Anderson & Lara Donin  
ph Lara Donin  
cl American National Bank  
ex Lara Donin



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de Bill Burroughs  
ar Bill Burroughs  
ci Dr. Steven Zifferblatt  
ex National Institutes of Health, MAPB

# JAZZ

Georgetown's Newest  
Shopping Arcade on the Banks  
of the C&O Canal Presents  
**Jazz at the Foundry**  
**Part II**

Saturday & Sunday,

September 18 & 19 1-7 p.m.

"Wild Bill" Whelan & His

Dixieland Band

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**Saturday Only**

Tee Carson Trio

Gibson-Hawkins Fusion

**Sunday Only**

Richie Cole Quartet

Monty Alexander Trio

Free Admission

The Foundry

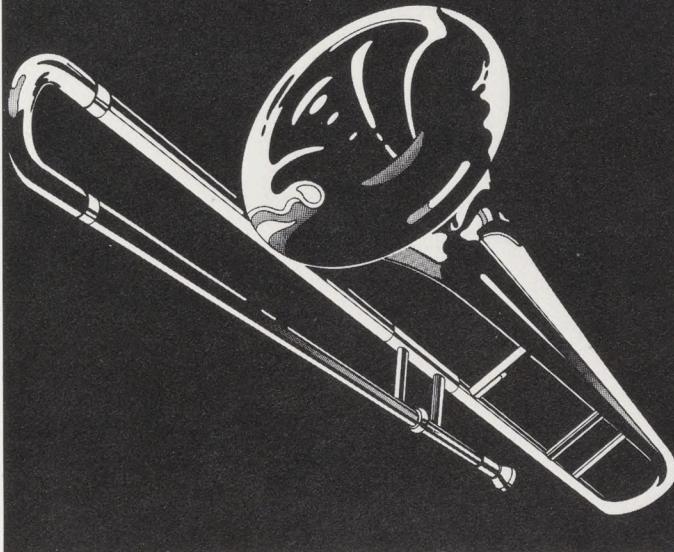
1055 Thomas Jefferson

Street, N.W.

(One block below M Street

between 30th & 31st)

Georgetown



## Deal Yourself In For Good Health!

The grid contains 40 numbered items, each with a small illustration and a caption:

- 1. Put a lid on your calories.
- 2. Cut calories—try fruit for dessert.
- 3. Add "Get Your Milk About Calories!"
- 4. Keep pounds away.
- 5. Insert a cultured probiotic.
- 6. Cottage cheese isn't just good for you...
- 7. Protein rich...Protein poor.
- 8. Say cottage cheese by pronouncing it.
- 9. Eat a lid on your calories.
- 10. The food tough reduction.
- 11. Healthy desserts are not healthy for children, adults and other living things.
- 12. Build better body—choose low calorie for the new year.
- 13. Felt with Yogurt.
- 14. Ditch the diet, blossoming in fat.
- 15. Take your lumps with cottage cheese.
- 16. Slim milk, skins body fat.
- 17. Good Nutrition Show.
- 18. You are what you EAT.
- 19. Cheese makes your bathroom scale ache.
- 20. Try cottage cheese is a slim slim.
- 21. Skin your calories off the top with skim milk.
- 22. Identify with string beans—they're stems.
- 23. Vegetables are ticketed to the pounds away.
- 24. Vegetables are not taken one to lunch.
- 25. The idea is bald—hard boiled.
- 26. Don't eat fried try the dairy side.
- 27. Try a great vegetable.
- 28. A vegetable takes the pounds away.
- 29. Want your waist—cultivate a green life.
- 30. Salad equality.
- 31. Fish is brain food though.
- 32. Try a great American meal mignon.
- 33. Whole cow or...the great American meat mignon.
- 34. Turkey is pecky—your picky (but not beef).
- 35. Fish for compliments.
- 36. Eat it boiled or in salads.
- 37. Pot MUNCH MUNCH MUNCH MUNCH.
- 38. From apples to apple pie.
- 39. Broiled fish is a healthy fish.
- 40. Bacon gatheads.
- 41. A new view of the your food choices.
- 42. Don't be a turkey—avoid gobbling and try mmmching.
- 43. Fresh fruits and low-fat protein rich foods to make a meal.
- 44. Little Miss Muffet—she could sit on a leaf. She ate curds, we call it cottage cheese.
- 45. Choose your calendar by the company they keep.
- 46. Give vacation go to the salad location.

ad George Founds  
de David M. Seager  
ar George Founds  
cl Goldeneye Editions, Incorporated  
ex Goldeneye Editions, Incorporated

ad George Founds  
de David M. Seager  
ar George Founds  
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ex Goldeneye Editions, Incorporated



ad Howard E. Paine  
ar Larry Foster  
cl National Geographic Magazine  
ex National Geographic Magazine

ad Ann Owens  
de Jack Pardue  
ar Jackie Richards  
cl AMTRAK  
ex Great, Incorporated



track down Dixie in the daylight *on the new*

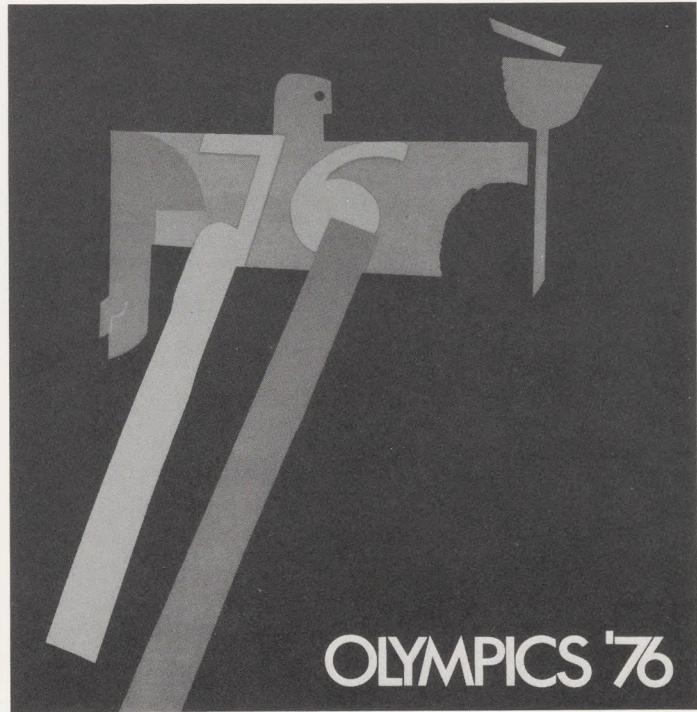
# PALMETTO

A fleet goes south this summer with Amtrak's new PALMETTO service  
New York - Charleston - Savannah

Amtrak

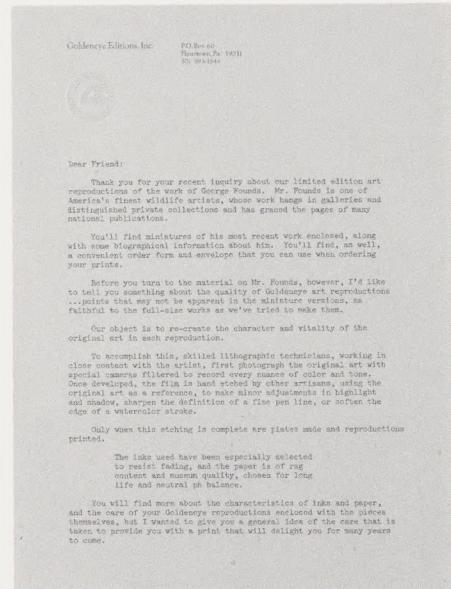
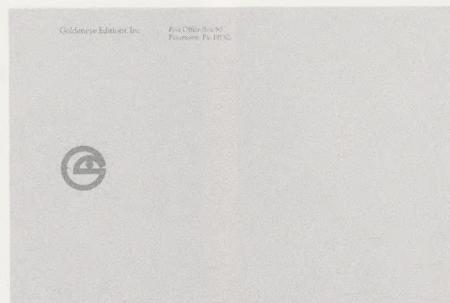
Wilson  
Rocky Mount  
Fayetteville  
Petersburg  
Dillon  
Richmond  
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GF-176	Leatherback Black on White 22" x 28"	1	\$13.00
GF-186	Blue Morpho Black on White 22" x 28"	1	\$13.00
GF-190	Free Flight Black on White 22" x 28"	1	\$13.00
Total Amount of Gift Shipments Enclosed			

**For each gift order  
specify address of  
the shipper:**

please add \$2.00. Write  
to the shipper,  
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**Mail check payable  
and send to:**

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P.O. Box 600  
Plymouth, Pa. 18651

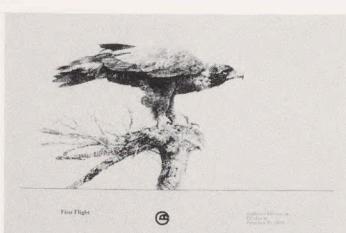
**Memo of Order**

**Keep for Your Records**

Use enclosed  
Check number  
Amount

**Old Address**

Explain your order carefully  
including quantity and  
amount of each item  
being shipped, shipping  
method and destination.

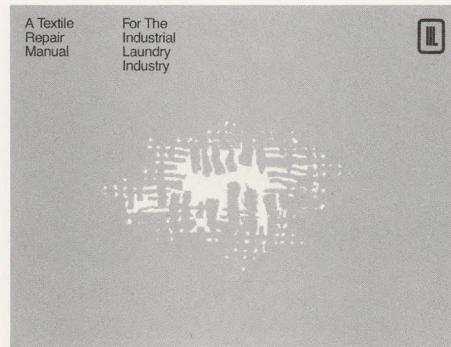
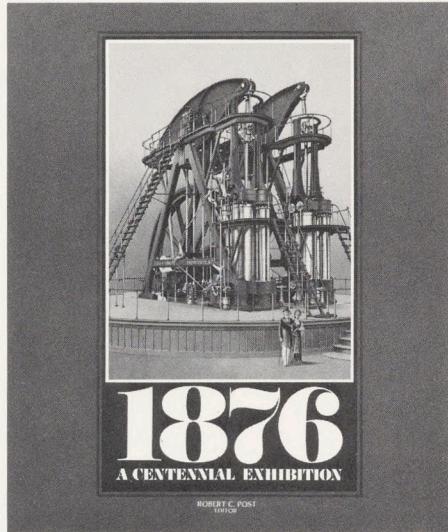


## Catalogs

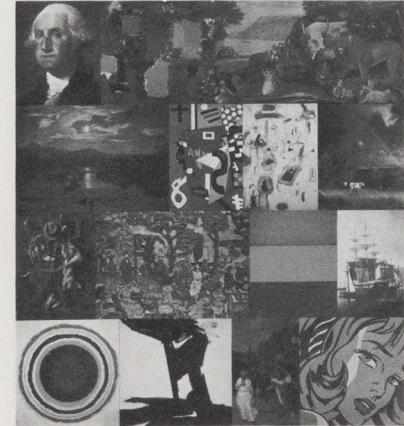
ad Mary Jourdan  
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ar Mary Jourdan  
cl Smithsonian Institution  
ex Mary Jourdan

ad Jack Lefkowitz  
de Jack Lefkowitz  
ar Jack Lefkowitz  
ph Mike Mitchell  
cl Institute of Industrial Launderers  
ex Jack Lefkowitz Incorporated

ad Bill Caldwell  
de Bill Caldwell  
ar Various  
cl United States Information Agency  
ex United States Information Agency



Dwieście lat  
malarstwa amerykańskiego

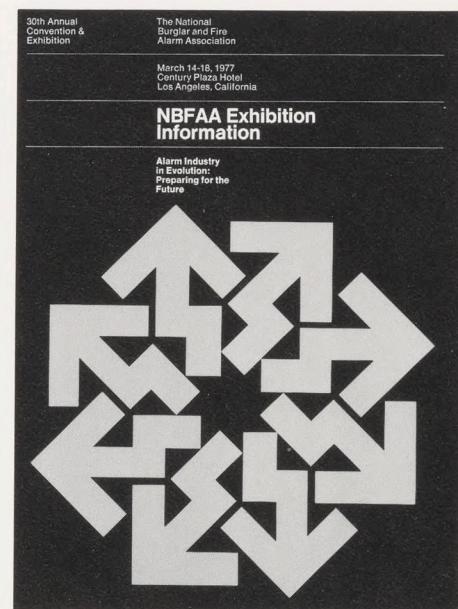
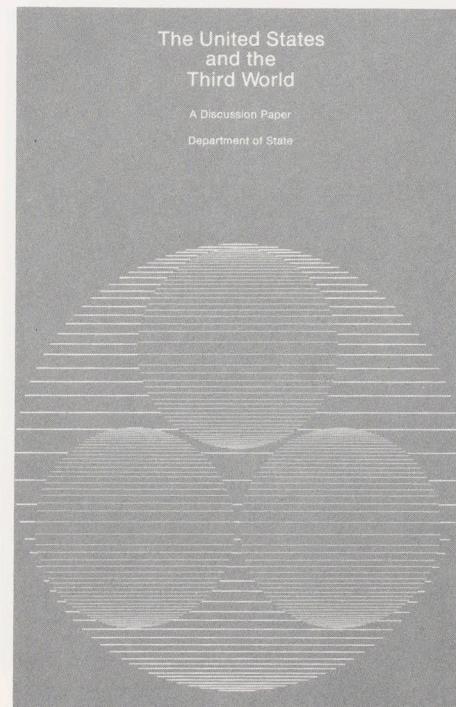
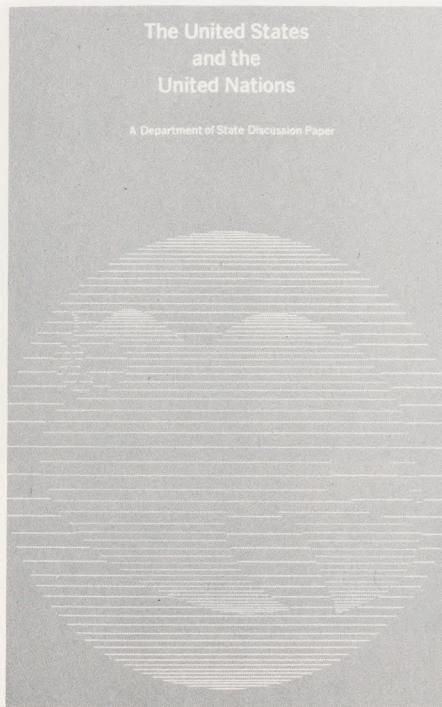


## Brochure Covers

ad Bill Duffy  
de Tom Powers  
ar Tom Powers  
cl Department of State  
ex Duffy & Associates

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cl Department of State  
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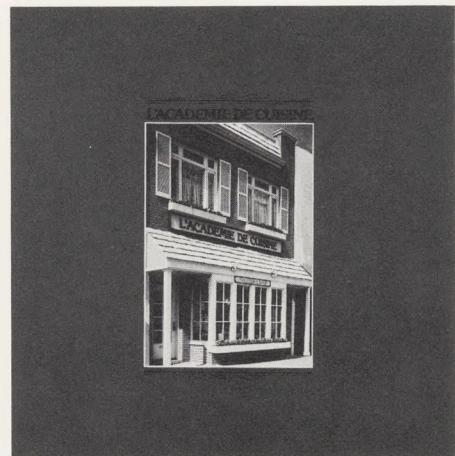
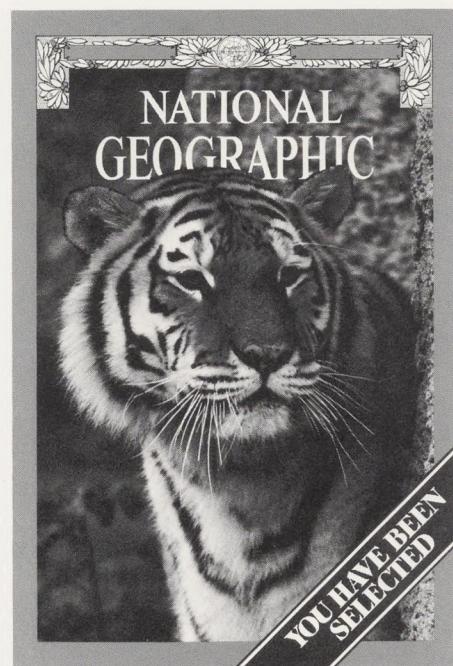
ad Bernard B. Sanders  
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ar David M. Seager  
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Association  
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**Brochures**

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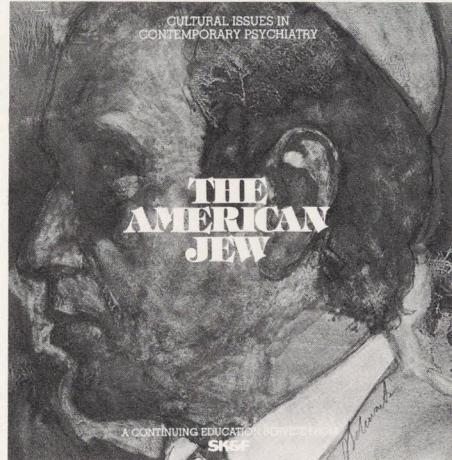
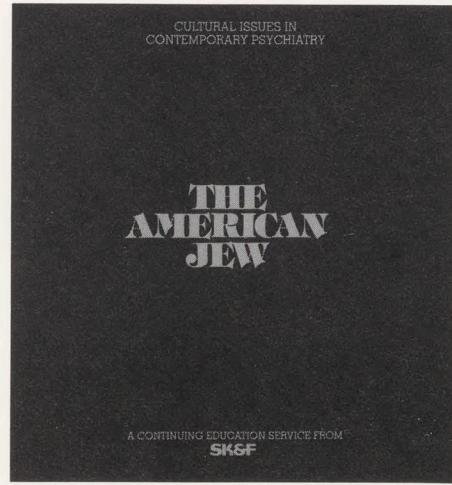
ad Ethel K. Freid  
de Ethel K. Freid  
ph Joel C. Freid  
cl L'Academie DeQuisine  
ex Ethel K. Freid



ad Jay Williams  
de Jay Williams  
ar Jay Williams  
ph Jim Wells  
cl Howard University  
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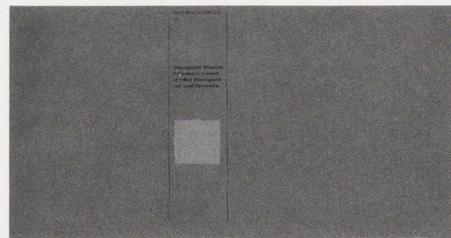
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ar Shwartz  
ph Joel C. Freid  
cl Smith Kline Company  
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ad Donald S. Komai  
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ar Helen D. B. Vickers, Donald S. Komai  
cl Corporation for Public Broadcasting  
ex Michael D. Brown, Incorporated

ad Phil Jordan  
de Phil Jordan  
ph Chris Kuhn  
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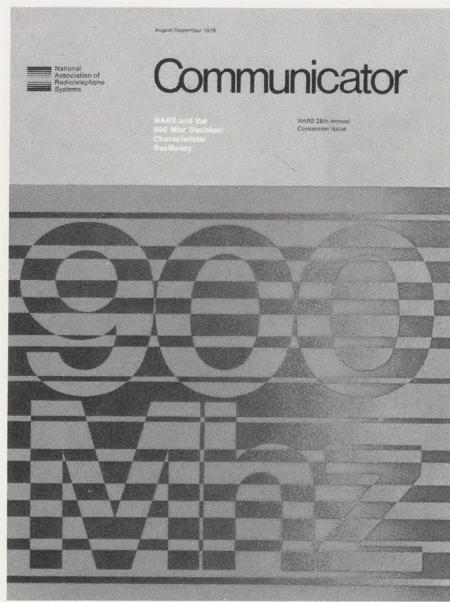
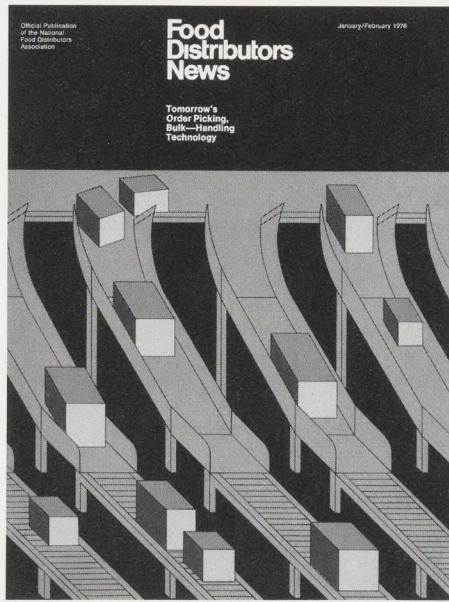


## Magazine Covers

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de David M. Seager  
ar David M. Seager  
cl American Vocational Journal  
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cl Food Distributors News  
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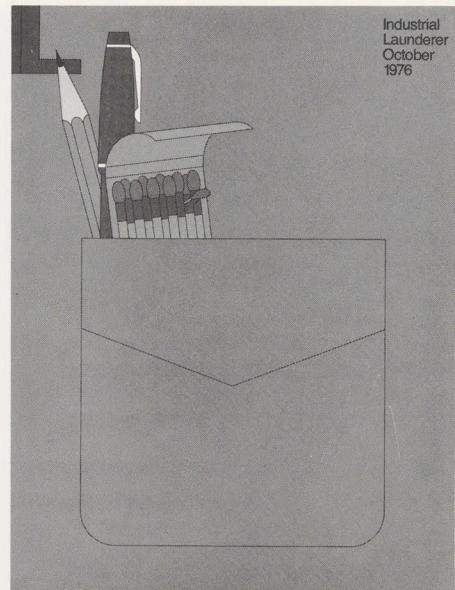
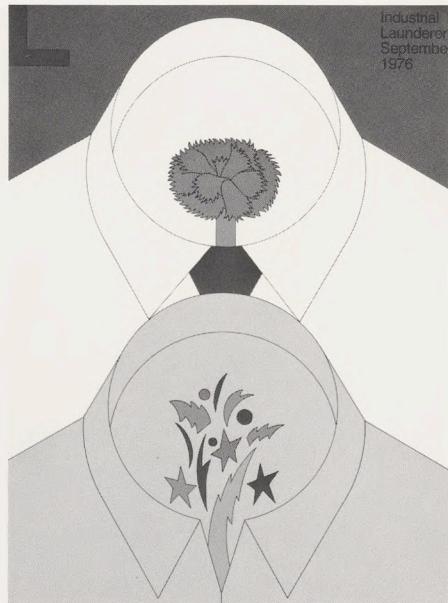
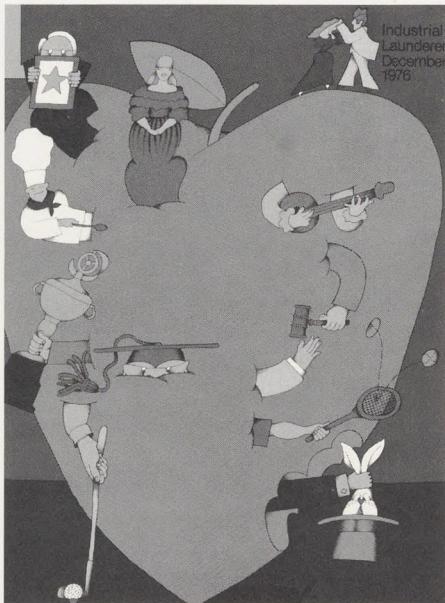
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ar Jack and Pam Lefkowitz  
cl Industrial Launderer  
ex Jack Lefkowitz Incorporated

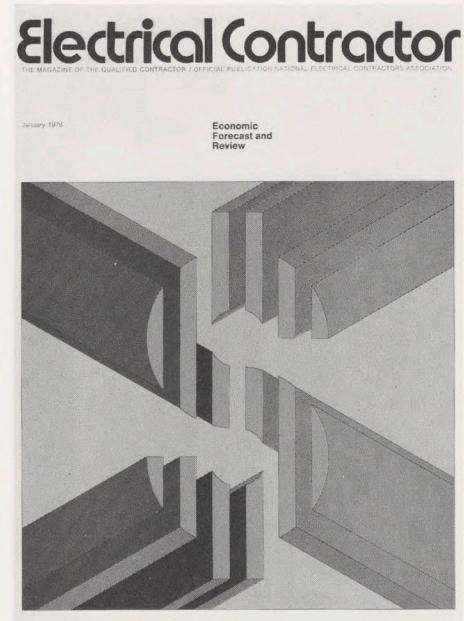
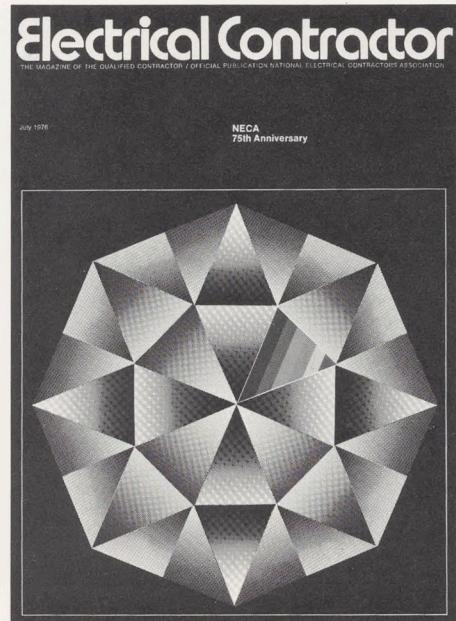
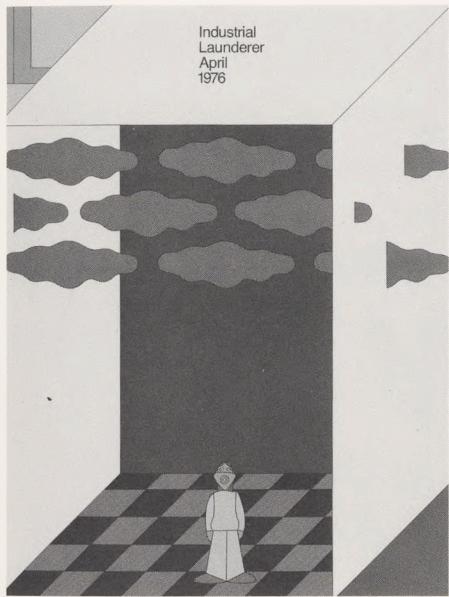
ad Jack Lefkowitz  
de Jack and Pam Lefkowitz  
ar Jack and Pam Lefkowitz  
cl Industrial Launderer  
ex Jack Lefkowitz Incorporated



ad Jack Lefkowitz  
de Jack and Pam Lefkowitz  
ar Jack and Pam Lefkowitz  
cl Industrial Launderer  
ex Jack Lefkowitz Incorporated

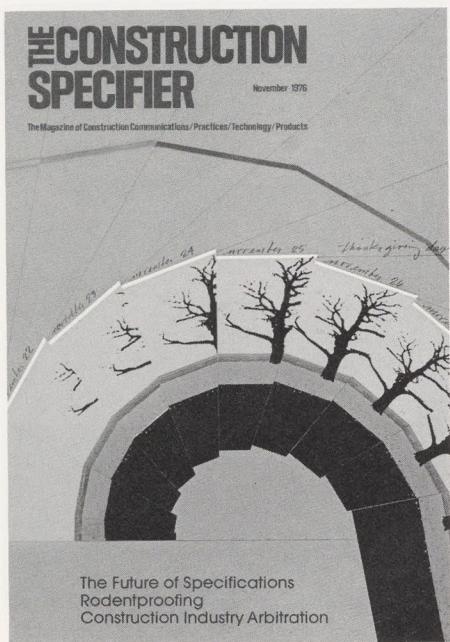
ad Bernard B. Sanders  
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ar David M. Seager  
cl Electrical Contractor  
ex Sanders & Noe, Incorporated

ad Bernard B. Sanders  
de David M. Seager  
ar David M. Seager  
cl Electrical Contractor  
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ad John Jordan  
ar Libby Dorsett Thiel  
cl The Construction Specifications Institute,  
Incorporated  
ex Beveridge and Associates Incorporated

ad Jaan Born  
de Guy Schum  
ar Guy Schum  
cl United States Information Service  
ex Graphichouse Ltd.



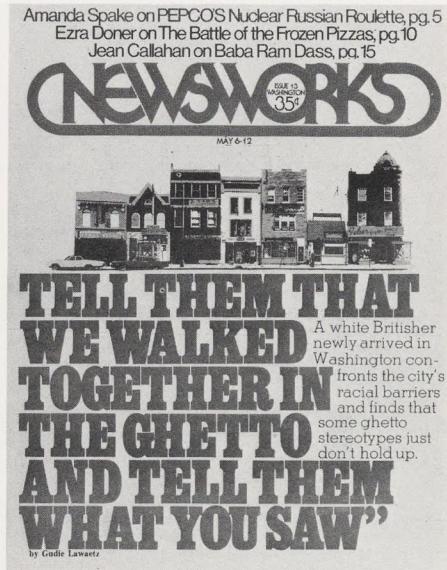
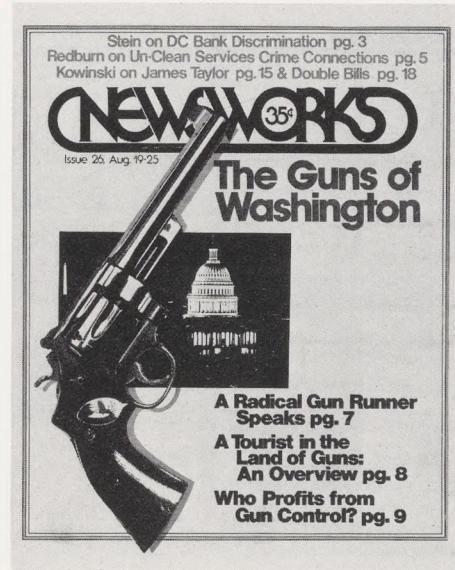
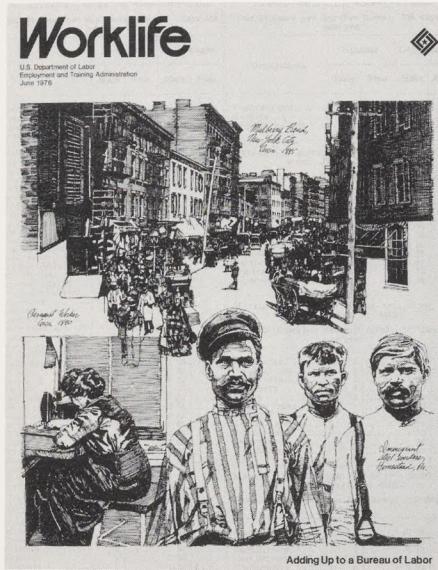
Now more than seven years ago our fathers  
brought forth, upon this continent, a new nation, con-  
ceived in Liberty, and dedicated to the proposition  
that all men are created equal.  
Now we are engaged in a great civil war, test-  
ing whether that nation, or any nation so conceived,  
and so dedicated, can long endure. We are met  
here on a great battlefield of that war. We have  
come to dedicate a portion of it as the final resting  
place of those who here gave their lives, that  
that nation might live. It is altogether fitting  
and proper that we should do this.  
But in a larger sense we can not dedicate—  
we can not consecrate—we can not hallow this  
ground. The brave men, living and dead, who along  
the line, have consecrated it far above our power  
to add or detract. The world will little note,



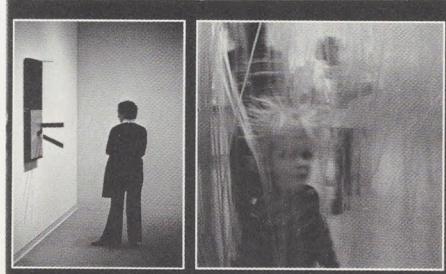
ad Richard Townsend  
de Richard Townsend  
ar Richard Townsend  
cl Employment & Training Administration  
Labor Department  
ex United States Department of Labor

ad Tom Trapnell  
de Tom Trapnell, Robert Altemus  
ar Tom Trapnell, Robert Altemus  
ph Michael McCarthy  
cl Washington Newsworks  
ex Tom Trapnell

ad Robert Altemus  
de Robert Altemus  
ar Robert Altemus  
ph Michael McCarthy  
cl Washington Newsworks  
ex Altemus Studio



ad John Lange  
de John Lange  
ar Darrell Acree  
cl Corporation Industrial Montana  
ex Darrell Acree

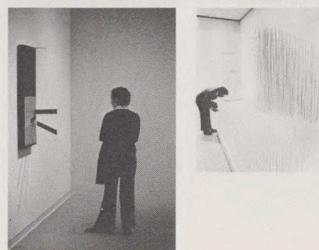


REVISTA M / 56

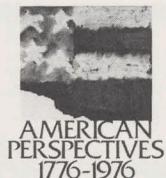


A la pale demurezine de un  
Bunni le fotógrafo agrega esa gentil  
propensión de las ciudades  
contemporáneas a poser sus domingos  
hijo los signos de la elegancia y del  
corte. Ensayando de modas y  
jardines, de rutas y paseos que  
se vienen como para un concurso de  
coreógrafos, resaltando sus tules  
en góndola de mística y pititas de  
cumplidos, ha desglosado metrópoli  
tanto la orquesta radial final del  
domingo como dia del reposo, para  
englobar en el más exquisito festival  
de los goce visuales.

A la cretería mural de un Tiffany,  
como también al impresionante  
sereno de un Seurat, se parece el  
domingo urbano, al llegar era su  
clásica y orgánica hora de las once  
de la mañana, cuando los parques



ad Donald S. Komai, Michael D. Brown  
de Donald S. Komai, Michael D. Brown  
ar Donald S. Komai, Michael D. Brown  
ph Arvil Daniels  
cl Voice of America  
ex Michael D. Brown, Incorporated



The Voice of America

The source material for the history of the American Revolution differs strikingly from that available for the history of the American Civil War. In the Revolution, though military participation was as general as it was in the Civil War, personal participation was not. In the Civil War, every soldier, Union and Confederate, either enlisted or was drafted. He had knapsack and to leave his arms split him from a family and friends. Not so during the Revolution. The literary contributions came from the rank and file, from the amateur, from the amateur, like Lucy Jones, an Augusta Quaker, a Frank Hopper, a New Englander, and others. Revolutionaries who played the leading political and military roles played, for the most part, in public view. George Washington, Franklin, Jefferson, Hamilton, John Adams, Ethan Allen, George Rogers Clark, and many others were public figures. And this is true for the

Americans in colonial cities, where literacy was almost universal. There was no difference between the recording of the Revolution and of later events. The American Revolution was a revolution that had no Buff Rum Festival, Georgia Arming Tournament, no Friends Meeting, no Massacre, no other event that would have been reported by newspaper printers because everybody wanted to know what had happened. Events were normally covered not by reporters, editor or the writer, or by leading figures in public life. Most general letters and documents of the period are in the columns of newspapers, but seldom if ever in the columns of historians.

Happily this maddening is more than compensated by the richness of other sources. There are the diaries, the voluminous correspondence of that group we call The Fathers, the letters and reports of the agents of the government, the papers of the Congress, the journals in American history (first published in English as well).

an age when letter-writing was not so much an art as second nature. The letters of the great men of the period—men like Washington and Franklin, Hamilton and Jefferson, Adams and Jay, wrote so frequently, so openly, so frankly, so much to each other, so much to the world, so much to us. It is at once an exhilarating and a sobering thought that in the course of the Revolution, the lives of the Fathers outweigh, qualitatively, and all too often, the lives of all the other all too often leading public figures of American history in the century and a half since their

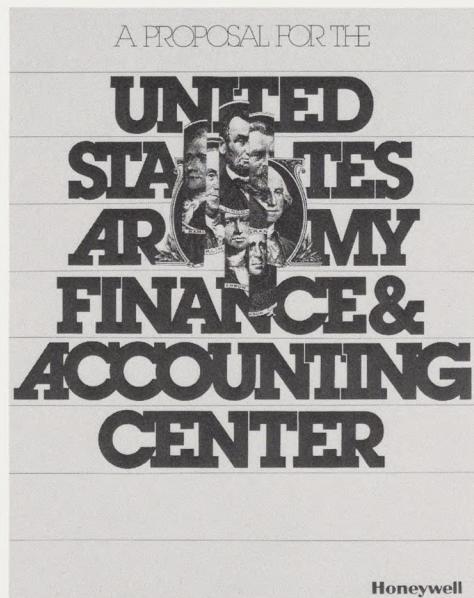
death.

These letters bear on every page the marks of the men who wrote them. They are the impress of men who were audacious, courageous, optimistic, brave, imaginative, idealistic, determined, resolute, uncompromising, uncompromised, who were sure of themselves and of the cause for which they stood, who were, in short, honorably disposed. "A certain Great General," wrote George Washington, "General Charles Lee of Washington. A Congressman could give even a Gen-



**Books**

ad Darwin Smith  
de Tim Kenney  
ar Tim Kenney  
cl Honeywell Information Systems  
ex Honeywell Information Systems

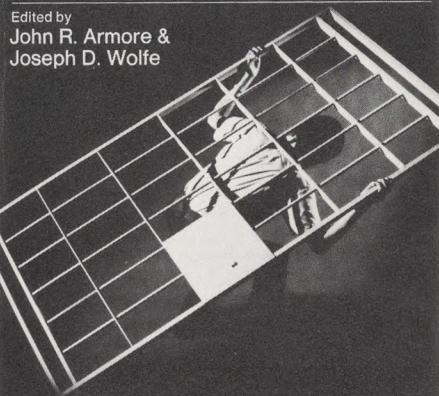


ad Bernard B. Sanders  
de David M. Seager  
ar David M. Seager  
ph Adams Studio  
cl National Alliance of Businessmen  
ex Sanders & Noe, Incorporated

# DICTIONARY OF DESPERATION

The language of prisoners tells all about today. But, for tomorrow, words — and people — fail them.

Edited by  
**John R. Armore &**  
**Joseph D. Wolfe**



National  
Alliance of Businessmen

Ex-offender  
Employment Program

## Banged-out

<b>Banged-out</b>	Exhausted.
<b>Batman</b>	Rain slicker made of black rubber.
<b>B and E man</b>	One who specializes in breaking and entering.
<b>Beat</b>	One who has been robbed. As a verb, to rob.
<b>Beating bricks</b>	Leaving; departing.
<b>Beef</b>	Fight; argument; sentence.
<b>Big house</b>	A large state or federal prison or penitentiary.
<b>Big top</b>	Large penitentiary.
<b>Bird</b>	Automobile (see "wheels").
<b>Biscuit</b>	Black inmate, to whites.
<b>Bit</b>	Prison sentence.
<b>Bitch</b>	Complaint; problem; prostitute.
<b>Bitch boy</b>	Effeminate homosexual male.
<b>Black beauty</b>	A diet pill, black in color, used to achieve a temporary drug high.
<b>Blade</b>	Knife.
<b>Blanket party</b>	Severe beating (usually given to an informer) by more than one individual. (Term comes from placing a blanket over victim's head so he cannot move or identify his assailants.)
<b>Blinking</b>	Missing the action or excitement.

## Blow

A "line" of cocaine, or a dose. (Cocaine users usually lay out the dosage in a straight line. They then roll up a dollar bill, and snort the "line" of cocaine through the bill.) Also, to verbally reprimand one.

**Blow**  
**Blow away**

To kill a person. Also used as the past tense, to have been killed. More often, means that an individual is inept or as a result of taking drugs.

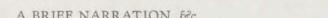
**Blue room**  
**Bombed-out**  
**Booster**  
**Box**  
**Boxman**  
**Brando**  
**Bread**  
**Bricks**  
**Bring up**  
**Brogans**  
**Broom**  
**Brougham**

A room used for solitary confinement. Also, known as "the hole," such rooms in many institutions have no furniture or bedding, not even a toilet.

Tired.  
An act of stealing, usually shoplifting.  
Carton of cigarettes; solitary confinement.  
Safe-cracker.  
Anybody displaying a coolness similar to Marlon Brando's screen personality.  
Money or other currency (See "white money").  
Outside world; society.  
Make someone aware.  
Institutional steel toe shoes.  
To run; leave, get away.  
The best.

ad John Michael  
de John Michael  
cl March, William & Company  
ex Acorn Press

THE CAPTIVITY  
OF  
ISAAC HOLLISTER



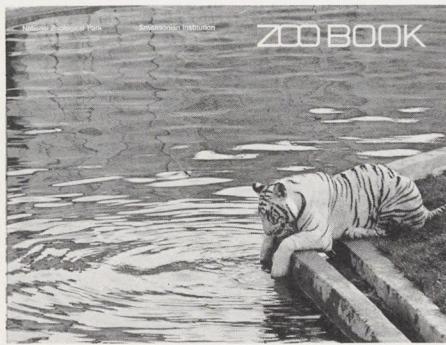
A BRIEF NARRATION, &c.

On the 15th of October, 1763, as I was at work with my father, on the banks of the Susquehannah the Indians, to the number of 133, came upon us and killed my father on the spot. My brother Timothy, who was at work about half a mile distant, underwent the same fate; as did likewise 14 or 15 others, who were at work in different places.

The Indians, after they had burnt and destroyed all they could march off, and carried me up the Susquehannah River 150 miles to a town called by them Wethousoong-que; and when we had arrived there, they tied me with a rope about my neck, and an Indian was ordered to lead me, while others beat me with their fists. This they continued to do until I ran about a quarter of a mile. When I arrived at one of their huts, they tied me to one of the spars of the hut, where I remained all that night. The next day they let me loose, but would not let me go out of their sight.

Here I tarried about three months, in which time I underwent many hardships, and had liked to have fainted with hunger and cold, having nothing to cover me but an old coat and an old blanket, which was almost worn out. My employment was to fetch wood every day upon my back half a mile, which made me almost weary of my life. At this place was brought a young Dutchman, who was taken at the same time and place that I was; and when we had convenient opportunity, we laid our heads together to contrive an escape; to this end we

ad Robert E. Mulcahy  
de Robert E. Mulcahy  
ph Jan Skrentny/Jordan Ross/Max Hirshfeld, Pat Vosburg  
cl Dr. T.H. Reed, National Zoo  
ex Robert E. Mulcahy, National Zoo



14 5

**THE PANDA STORY**

Hsing-Hsing and Ling-Ling, the Zoo's male and female giant pandas, came to the United States in 1972 as a gift from the People's Republic of China. Twenty years later they remain the Zoo's most popular attraction. "They're the most intelligent animals we have," says Dr. T.H. Reed, director of the National Zoo. "They've already been known to Zoo visitors for years."

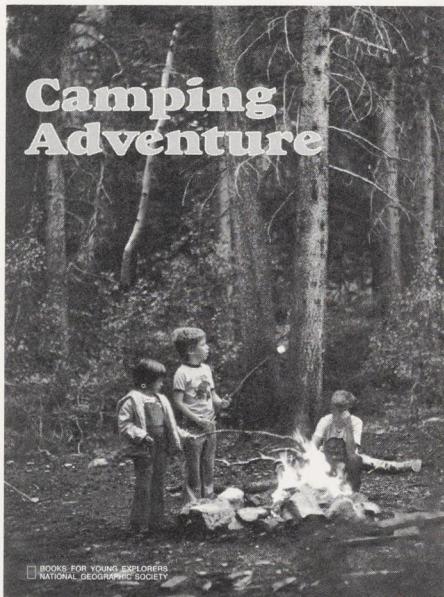
Ling-Ling was 18 months old and Hsing-Hsing was 12 months old when they were sent to the United States to Washington aboard an Air Force cargo plane. Their arrival was the result of a long-standing international agreement which required the canines of several countries to be exchanged. The pandas were kept in a special room at the Zoo's International Animal Park, where they were monitored by keepers, researchers, and veterinarians who sharing knowledge about giant pandas and other endangered species.

The house that housed them was specially redesigned, using knowledge of the pandas' needs both in the wild and in captivity. The marble enclosure is set at a corner of the Zoo's Asian Forest, a large outdoor viewing area, because the natural setting in which the pandas live in the wild is so important. The trees and bamboo forests of the Chinese Himalayan Mountain range provide a natural habitat for the pandas. Inside the panda compound privacy during nesting times.

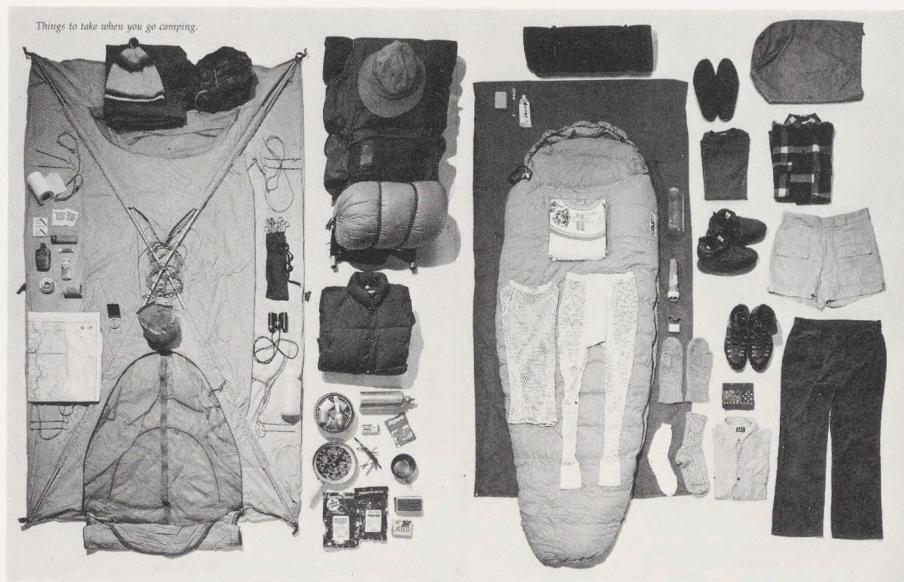
The pandas are a play group for the pandas year-round. At the same time, the pandas are a play group for the public. The pandas seem comfortable outside, but once it begins to rain, they retreat back inside. "It's a survivor," their outdoor activity occurs usually between 8 a.m. and 4 p.m.

15

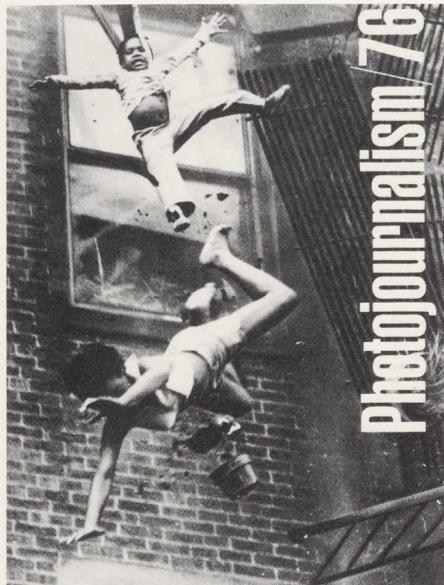
ad Josephine Bob  
de Josephine Bob  
pe David R. Bridge  
ph Steve Raymer  
pu National Geographic Society  
ex National Geographic Society



BOOKS FOR YOUNG EXPLORERS  
NATIONAL GEOGRAPHIC SOCIETY

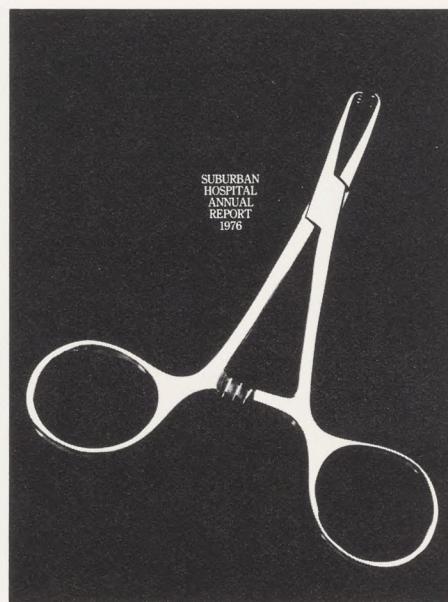


ad W.E. Garrett  
de Howard E. Paine  
cl National Press Photographers Association  
ex National Press Photographers Association



Annual Report Covers

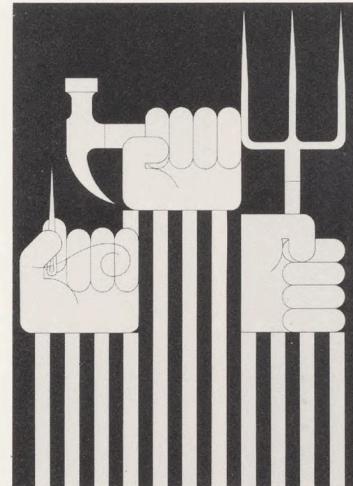
ad Leo Mullen  
de Leo Mullen  
ph Peter Garfield  
cl Suburban Hospital  
ex Walcze/Brown & Company





Editorial Spreads

ad Bernard B. Sanders  
de David M. Seager  
ar David M. Seager  
cl American Vocational Journal  
ex Sanders & Noe, Incorporated



## The Vocational Education Age Emerges, 1876-1926

*Changes in the United States during the last 100 years, nothing less than stupendous.* The total population rose to about 3.9 million in 1790, slightly more than 46 million in 1870. The ratio between rural and urban populations (75% to 25%) changed from 1850 to 1890; this ratio had changed 3 to 1. The westward Manifest Destiny movement changed land area of the nation from the original colonies to approximately 3.5 million square miles by 1890. By 1890 the Census Bureau could no longer defend frontier areas. Immigrants, chiefly from Europe, came the United States first in thousands, then in millions, by 1890 in hundreds of thousands. There were five immigrants from Asia in 1820, but nearly 22,600 in 1875.

All of these changes reflected education, and the number of students in art grew yearly. Indeed, during the first three years the growth was so great that the college had to add another year of the course of general education. The Merrill Art College, however, did not begin its education at the college level, but that is the point of origin of the school's present educational history. But there is another point of origin, namely, the Merrill Art has already kind in mind what kinds of institutions should be built up to develop the study of art. It was, however, a question step by step in the development of the school.

The Kalamazoo Case represents the first step in the development related to the development of high schools. What followed was a series of steps about classical education and practical education, and the place of each in the education program of the nation. With the opening of the school, the narrow curriculum of the classical education did not satisfy curriculum requirements of the public schools. Both sides added one side each side of the curriculum. What appeared to be the most appropriate was to add the practical side to the curriculum at the service stage. This was done, and practical art was put into play in the school.

So beginning with the first year we have seen the school built up of the classical and the narrow and began carrying on a career stage.

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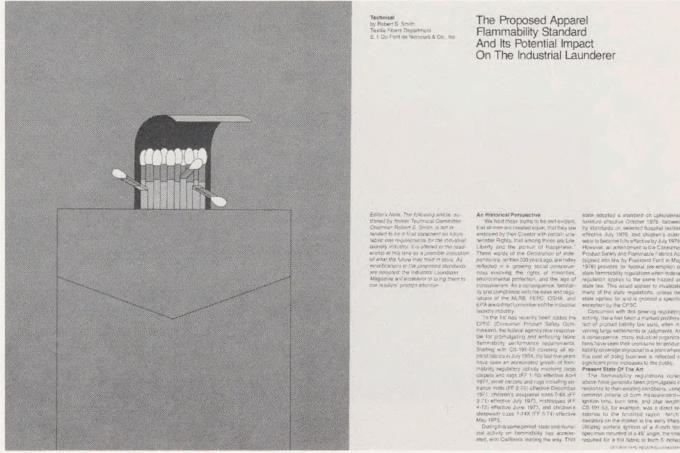
ad Thaddeus A. Miksinski, Jr.  
cl Thaddeus A. Miksinski, Jr.  
de Susan Foster  
ar Topic Magazine  
ex U.S. Information Agency

ad Becky Eason  
de Becky Eason  
ar Becky Eason  
ph Glen Leach  
cl Home/Life Magazine  
ex The Washington Star

progress to human and animal life. The first was the development of agriculture, which made possible the first cities and the first great empires. The second was the development of industrial power. Today we are at the beginning of the third. The new technology of computers, robotics, and automation promises to revolutionize our way of life. In fact, it already has. The past few years have seen many more changes than in the previous century. The pace of change has increased so much that it would be difficult to keep up with it. This is why it is important for us to have a clear understanding of what is happening. We must also understand how these changes will affect us. We must be prepared for the challenges ahead. In this article, we will discuss some of the most significant changes that are likely to occur in the future. We will also look at how we can best prepare for these changes.

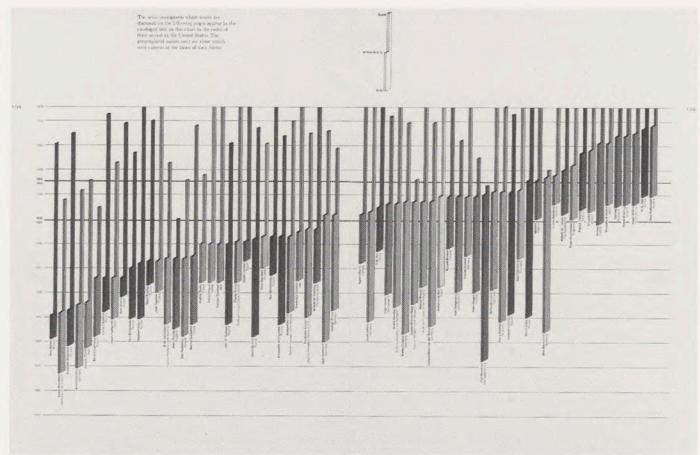
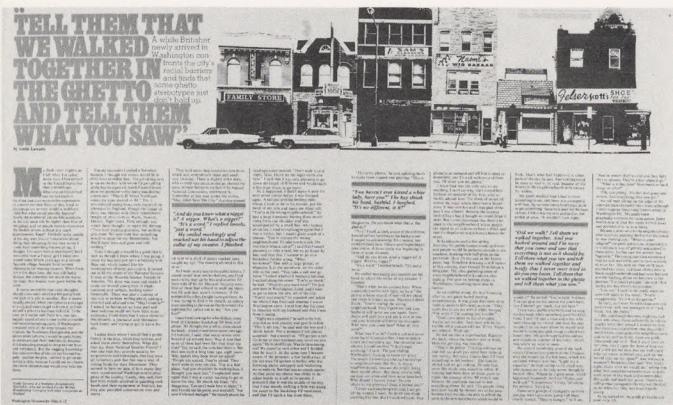
ad Jack Lefkowitz  
de Jack Lefkowitz  
ar Pamela Lefkowitz  
cl Industrial Launderer  
ex Jack Lefkowitz Incorporated

ad Terry Dale  
de Terry Dale  
ar Dick Bangham  
cl The Washingtonian  
ex The Washingtonian



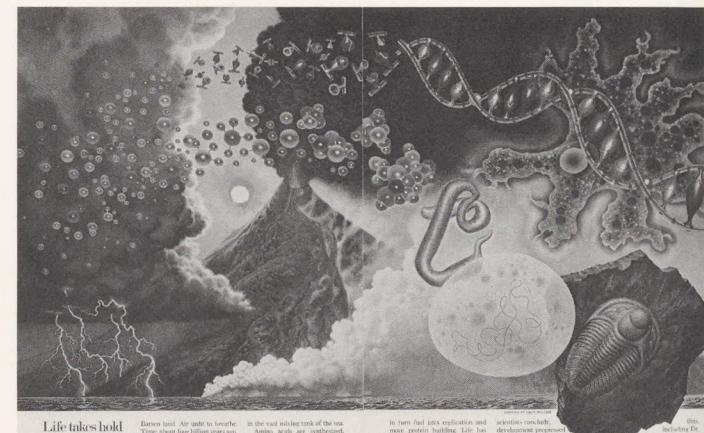
ad Robert Altemus  
de Robert Altemus  
ar Robert Altemus  
ph Michael McCarthy  
cl Washington Newworks  
ex Altemus Studio

ad Robert R. Kircher  
de Barbara Lee  
ar Barbara Lee  
cl Hirshhorn Museum



ad David P. Moore  
de Dorothy Fall  
ar Graphics Group  
cl America Illustrated Magazine  
ex U.S. Information Agency

ad Howard E. Paine  
ar Davis Meltzer  
cl National Geographic Magazine  
ex National Geographic Magazine



### Life takes hold on an infant planet

Bare land. Air used to breathe. Water. Light. Heat. All the ingredients for life are here, but life has not yet begun. But it is tenuous. Not until living protoplasm begins to interact with each other, and primitive protein is fashioned, perhaps into the shoulders. These natural units, or amino acids, are joined in more complex sets, and for millions of years they multiply, as the complexity of molecules increase.

In the vast mixing tank of the sea, the first living cells are born. They interact with each other, and primitive protein is fashioned, perhaps into the shoulders. These natural units, or amino acids, are joined in more complex sets, and for millions of years they multiply, as the complexity of molecules increase.

Scientists can't yet agree on exactly how life began. But it is tenuous. Not until living protoplasm begins to interact with each other, and primitive protein is fashioned, perhaps into the shoulders. These natural units, or amino acids, are joined in more complex sets, and for millions of years they multiply, as the complexity of molecules increase.

In rare fuel cells replication and division of protoplasm begins. But it is tenuous. Not until living protoplasm begins to interact with each other, and primitive protein is fashioned, perhaps into the shoulders. These natural units, or amino acids, are joined in more complex sets, and for millions of years they multiply, as the complexity of molecules increase.

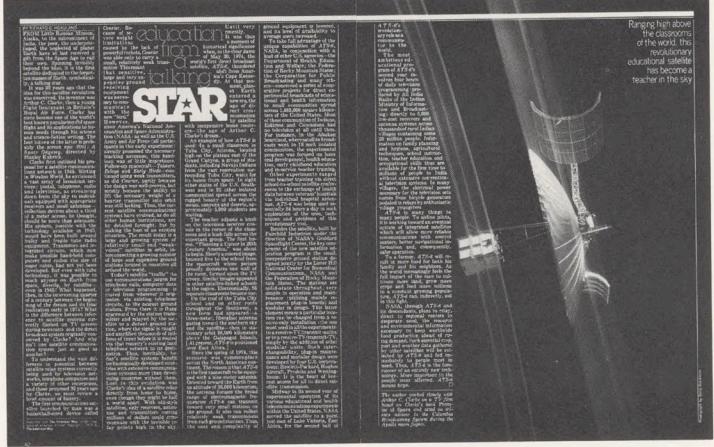
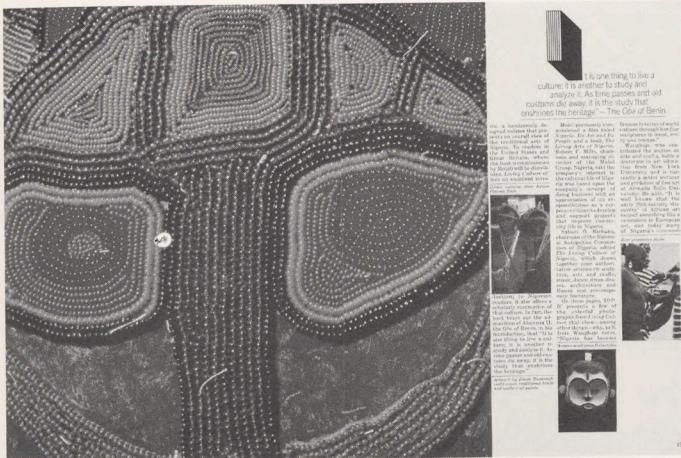
including Dr. Cyril Ponnamperuma, who has written: "It is with a feeling of awe and admiration that we approach the task of preparing in scientific terms the sequence of events which have led to the appearance of life. From that first life,

192

293

ad Thaddeus A. Miksinski, Jr.  
de Thaddeus A. Miksinski, Jr.  
cl Topic Magazine  
ex United States Information Agency

ad Thaddeus A. Miksinski, Jr.  
de Thaddeus A. Miksinski, Jr.  
ph Barry Blackman  
cl Topic Magazine  
ex United States Information Agency



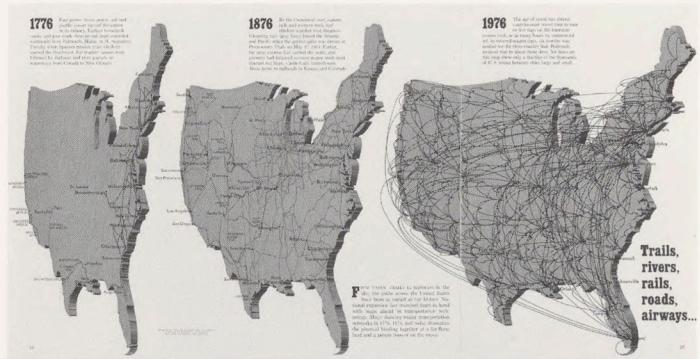
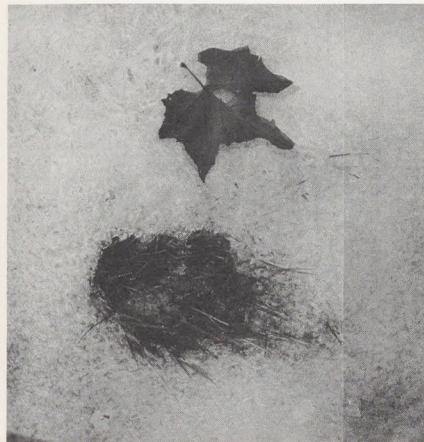
ad David Moore  
de Dorothy Fall  
ph Duane Michaels, Hiro  
cl U.S. Information Agency  
ex America Illustrated

ad David Moore  
de Dorothy Fall  
ph Ansel Adams, Aaron Siskind,  
Lee Friedlander  
cl U.S. Information Agency  
ex America Illustrated



ad David Moore  
de Dorothy Fall  
ph Jerry L. Lake, George Krause,  
W. Eugene Smith  
cl U.S. Information Agency  
ex America Illustrated

ad William N. Palmstrom  
ar William H. Bond and  
Leo Zebarth  
cl National Geographic Magazine  
ex National Geographic Magazine



ad Robert Altemus  
de Robert Altemus  
ar Robert Altemus  
ar Dick Bangham  
cl Washington Newworks  
ex Altemus Studio

ad Robert Altemus  
de Robert Altemus  
ar Robert Altemus  
cl Washington Newworks  
ex Altemus Studio

## 8 DAYS A WEEK

**23 Friday**  
**Advance Notice**  
  
**Hot Stuff**  
  
**24 Saturday**  
**Hot Stuff**  
  
**25 Sunday**  
**Kids Weekend**  
  
  
**26 Monday**  
**Hot Stuff**  
  
**27 Tuesday**  
  
**28 Wednesday**  
  
**29 Thursday**  
  
**30 Friday**  


## 8 DAYS A WEEK

**1 Thursday**  
**Hot Stuff**  
  
**2 Friday**  
**The New Brothers**  
  
**3 Saturday**  
**Hot Stuff**  
  
**4 Sunday**  
**Advance Notice**  
  
**5 Monday**  
**Hot Stuff**  
  
**6 Tuesday**  
**Clara in the Classroom**  
  
**7 Wednesday**  
**Trotin' Trotin'**  


ad Robert Altemus  
de Robert Altemus  
ar Robert Altemus  
cl Washington Newsworks  
ex Altemus Studio

**8 DAYS A WEEK**

**19 Thursday**

**20 Friday**

**21 Saturday**

**22 Sunday**

**23 Monday**

**24 Tuesday**

**25 Wednesday**

**26 Thursday**

  
**The** *Washington Newsworks* team has been working hard to bring you the best news coverage possible. This week we have some exciting new features and events planned. Stay tuned for more information.

  
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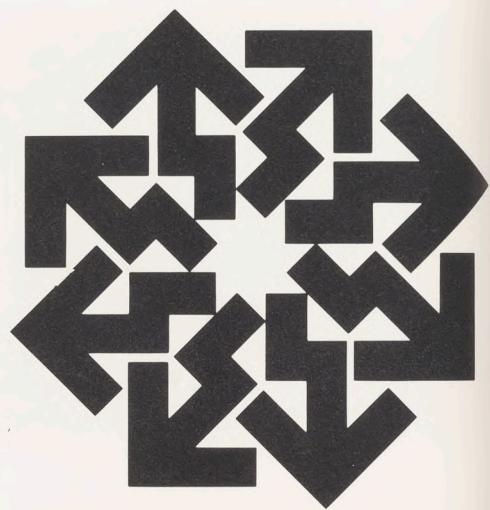
  
**The** *Washington Newsworks* team has been working hard to bring you the best news coverage possible. This week we have some exciting new features and events planned. Stay tuned for more information.

**Washington Newsworks** | Volume 402

## Trademarks

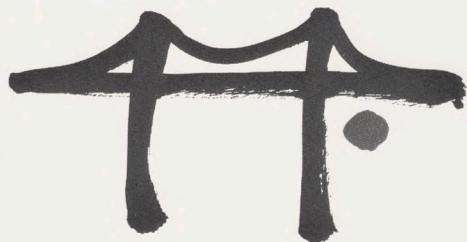
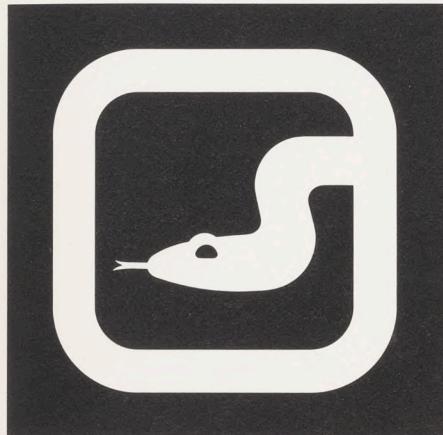
ad Marion Young Seay  
de Marion Young Seay  
ar Marion Young Seay  
cl Response International  
ex Marion Young Seay

ad Bernard B. Sanders  
de David M. Seager  
ar David M. Seager  
cl National Fire & Burglar Alarm  
Association  
ex Sanders & Noe, Incorporated



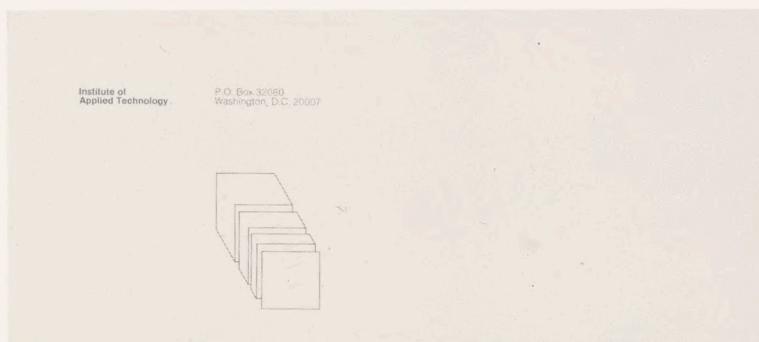
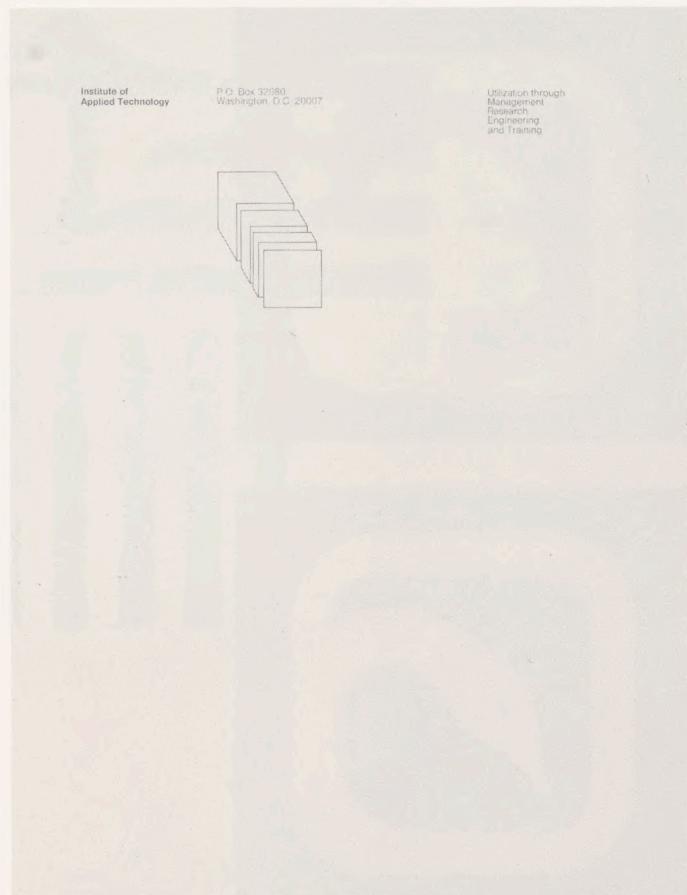
ad Robert E. Mulcahy  
de Lance Wyman/Bill Cannan/Wyman &  
Cannan Company  
cl Dr. T.H. Reed, National Zoological Park,  
Smithsonian Institution  
ex Robert E. Mulcahy

ad Phil Jordan  
de Phil Jordan  
cl National Council of Architectural  
Registration Boards  
ex Beveridge and Associates Incorporated

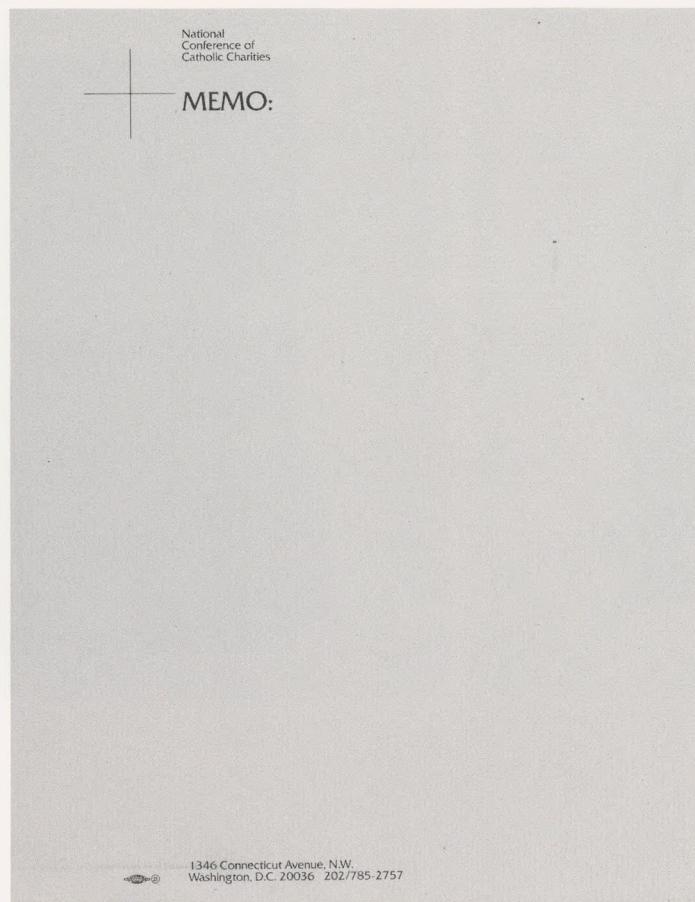


## Stationery

ad Sheila Freeman  
de Sheila Freeman  
ar Sheila Freeman  
cl Institute of Applied Technology  
ex Sheila Freeman/Graphic Design



ad Peter Masters  
de Anne Masters  
ar Betty Scherini  
cl National Conference of Catholic  
Charities  
ex Peter Masters



## Announcements

ad Donald S. Komai  
 de Donald S. Komai  
 ar Michael D. Brown, Helen D.B. Vickers  
 cl Creative Printing Incorporated  
 ex Michael D. Brown, Incorporated

ad Donald S. Komai  
 de Donald S. Komai  
 ar Donald S. Komai, Helen D.B. Vickers  
 cl Creative Printing Incorporated  
 ex Michael D. Brown, Incorporated

JANUARY  
1977

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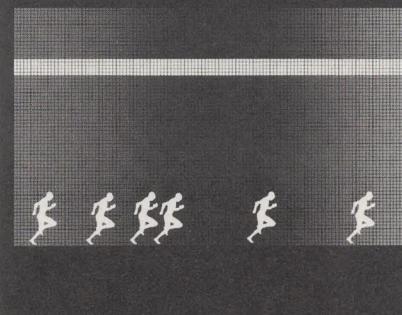
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R U N N E R



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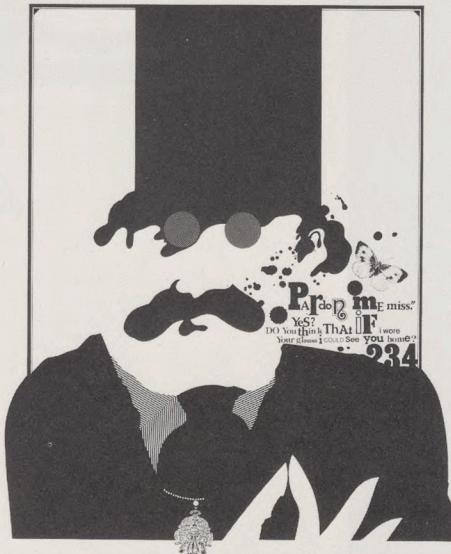
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NEW YORK, NY 10036  
(212) 541-1000

ad Donald S. Komai  
de Donald S. Komai  
ar Michael D. Brown, Helen D.B. Vickers  
cl Creative Printing Incorporated  
ex Michael D. Brown, Incorporated

ad Eddie Byrd  
de Eddie Byrd  
ar Eddie Byrd  
cl Stephenson, Incorporated  
ex Stephenson, Incorporated

AUGUST  
1977

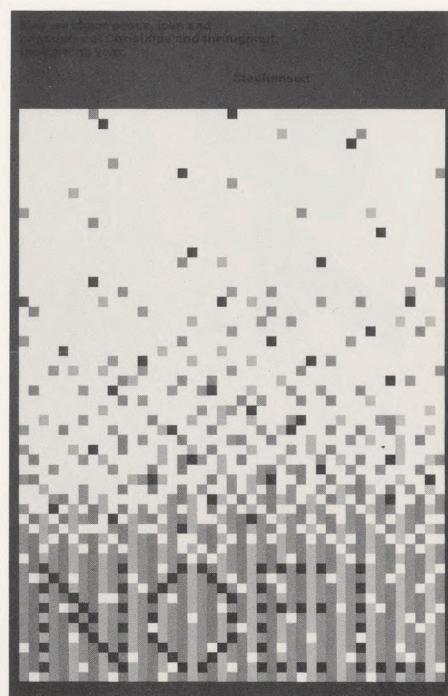
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**Folders and Broadsides**

ad Jim Hellmuth  
de Jim Hellmuth  
ar Jim Hellmuth  
cl Phils Photo  
ex Phils Photo



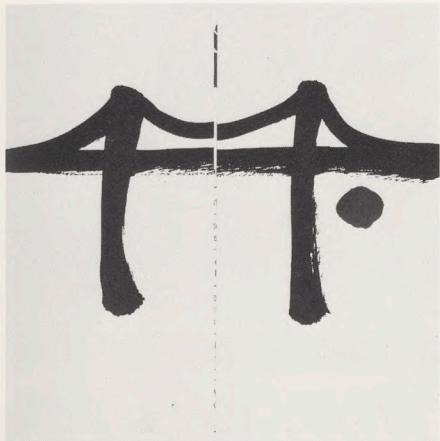
This time it's forever. Or for at least six years, says the lease. Behind the deli and next door to the cleaners is no more. We're putting down roots.

And in a very up-and-up neighborhood. Beginning February 1st, Phil's Photo will be planted at 2321 Wisconsin Ave. (20012). The telephone remains 293-2214.

We've got 3 times as much space, and 9 bars we can walk to. And lots of parking room and big windows that look out on the V.P. of the U.S.'s backyard.

Only one small thorn in all the nice roses. In a neighborhood like this, it's going to be very hard to hang on to our characteristic humility.

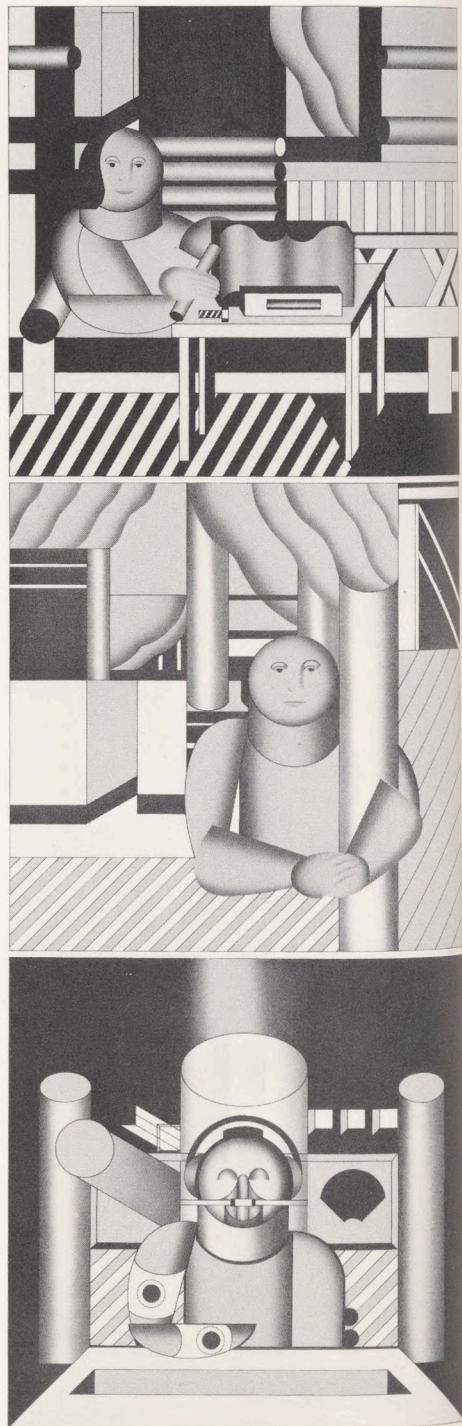
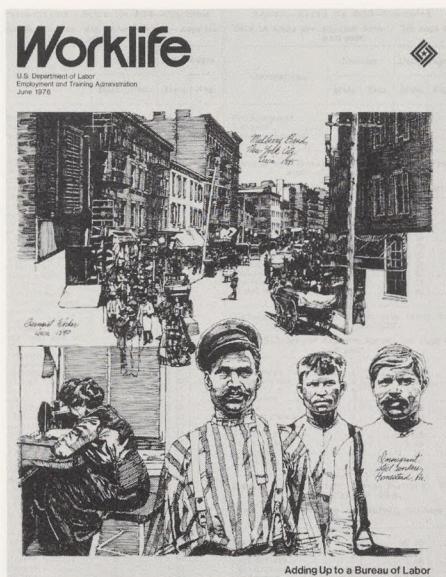
ad Phil Jordan  
de Phil Jordan  
ar Phil Jordan  
ci National Council of Architectural  
Registration Boards  
ex Beveridge and Associates Incorporated



## Illustration

ad Richard Townsend  
de Richard Townsend  
ar Richard Townsend  
cl Employment & Training Administration  
Labor Department  
ex United States Department of Labor

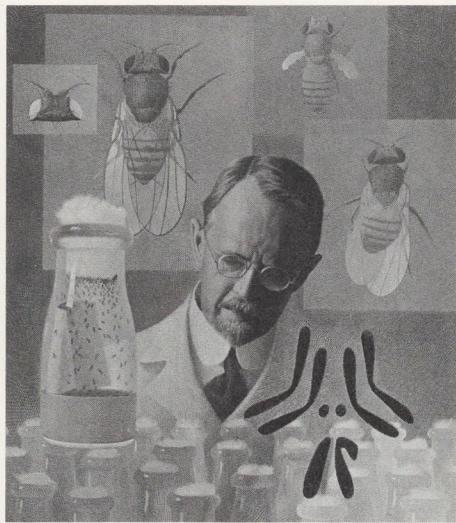
ad Deirdre Jepsen  
de Deirdre Jepsen  
ar Anthony C. Violanti  
cl AT & T Long Lines  
ex AT & T Long Lines



ad Andrew Poggenpohl  
ar Noel Sickles  
cl National Geographic Magazine  
ex National Geographic Magazine



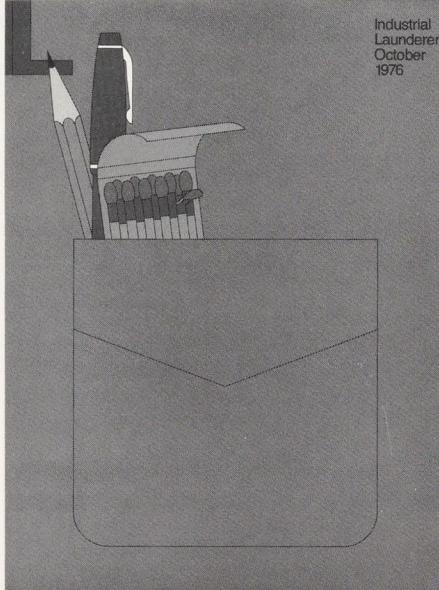
ad Andrew Poggenpohl  
ar Ned M. Seidler  
cl National Geographic Magazine  
ex National Geographic Magazine



ad Jack Lefkowitz  
de Jack and Pam Lefkowitz  
ar Jack and Pam Lefkowitz  
cl Industrial Launderer  
ex Jack Lefkowitz Incorporated

ad David Hausman  
de David Hausman  
ar Michael David Brown  
cl National Endowment for the Arts  
ex Michael David Brown, Incorporated

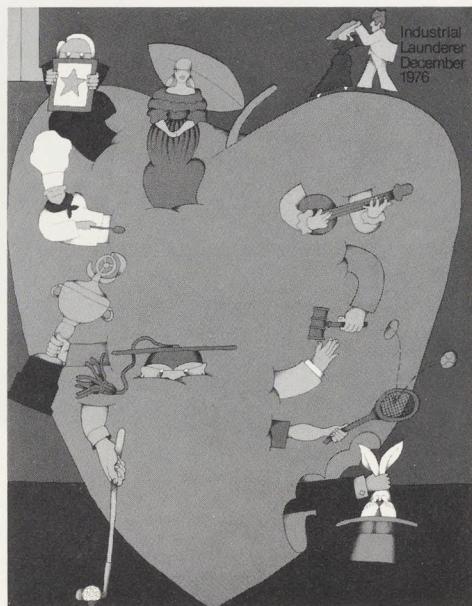
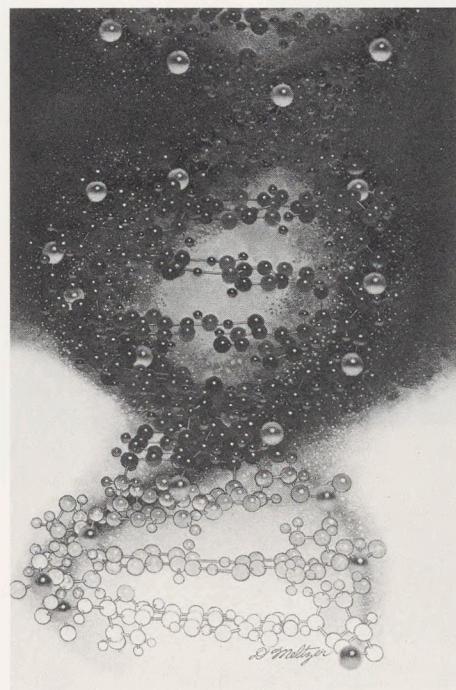
ad Ted Weidlein  
de Ted Weidlein  
ar Michael David Brown  
cl The Chronicle of Higher Education  
ex Michael David Brown, Incorporated



ad Delmar Lipp  
de Delmar Lipp  
ar Salvador Bru  
cl The National Observer  
ex Bru Associates

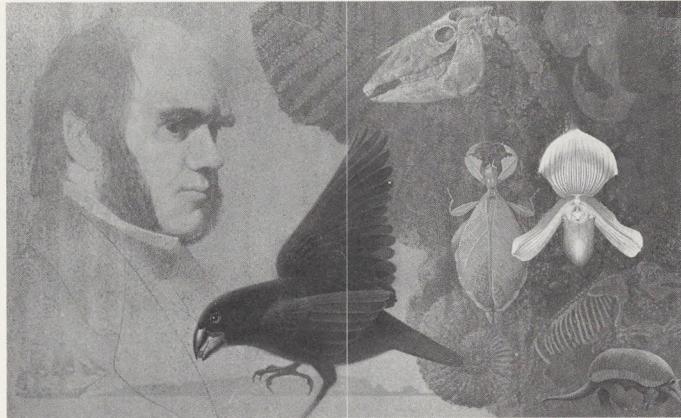
ad Howard E. Paine  
ar Davis Meltzer  
cl National Geographic Magazine  
ex National Geographic Magazine

ad Jack Lefkowitz  
de Jack and Pam Lefkowitz  
ar Jack and Pam Lefkowitz  
cl Industrial Launderer  
ex Jack Lefkowitz Incorporated



ad Andrew Poggenpohl  
ar Ned M. Seidler  
cl National Geographic Magazine  
ex National Geographic Magazine

ad Phil Jordan  
ar Heinz Klinkon  
cl The Construction Specifications Institute,  
Incorporated  
ex Beveridge and Associates Incorporated



## BOOK OF DRAINAGE SYSTEMS DESIGN

AND SPECIFICATION CONSIDERATIONS Thomas H. Planket, CSI

is the past is to blame for the Routing industry to agree on behaviors to the industry's problems. There is no question that the lack of懂得 water and the lack of understanding of the routing system should be corrected. Routing should be based on the type of positive road detection, which does relate to the longevity of the total route.

A combination of懂得 water and understanding of the routing system will help to solve the problem. Having the determination of the total route length and the ability to detect the free and track cycle via a thermal sensor strain reading device will help to determine when flooding occurs. The pending of water of the total route length will be determined by the harmonic predictions in the total route length. As the water level rises, the corners are often the first to be affected. When the water detection passes near the high and low, a correction can be made to the total route water problem.

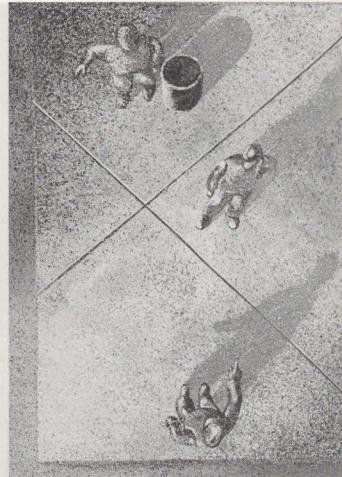
**Shrink the structural deck**

- A. For large, irregularly shaped structures, this approach is sometimes the best.
- B. For smaller deck areas, this approach may be less effective than the design problem. But very often, it is the best way to reduce the cost of the structural engineer. Extra time must be spent by the engineer to analyze the new plans. Lighter lighted upension systems are the primary option here. The cost of the new system will be higher than the original. However, the savings in labor and materials of the original structure will be offset by the cost of the new system.
- C. For small structures, this approach can be used to reduce the cost of the new system. The cost of the new system will be higher than the original. However, the savings in labor and materials of the original structure will be offset by the cost of the new system.
- D. For large structures, this approach can be used to reduce the cost of the new system. The cost of the new system will be higher than the original. However, the savings in labor and materials of the original structure will be offset by the cost of the new system.

**3. Increasing system efficiency**

Increasingly popular are mounting systems that are designed to reduce the weight of the structure and manage the forces of the system more effectively. These are an excellent addition to the system. They can be used to reduce the cost of the new system, without increasing the cost of the original system. This is because the new system will be more efficient and will require less energy to move. In today's economy, this is a great benefit to the user. It also provides additional cost reduction.

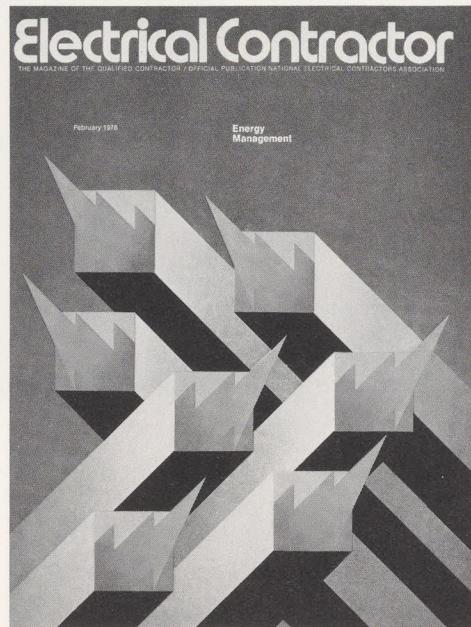
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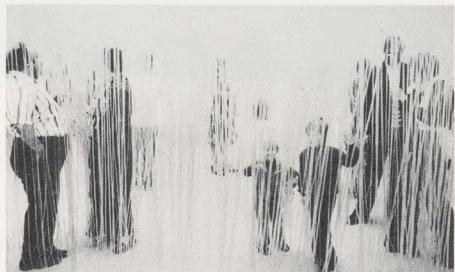
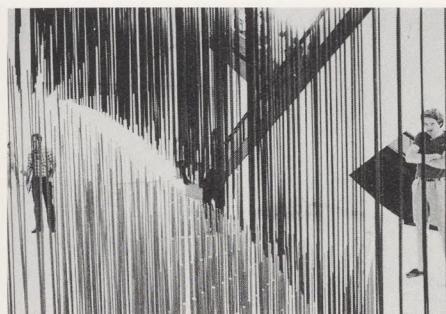
ad Charles O. Hyman  
de Charles O. Hyman  
ar Tony Chen  
cl National Geographic Society  
ex National Geographic Society

ad Bernard B. Sanders  
de David M. Seager  
ar David M. Seager  
cl Electric Contractor  
ex Sanders & Noe, Inc.



## Photography

ad John Lange  
de John Lange  
ph Darrell Acree  
cl Corporación Industrial Montana  
ex Darrell Acree



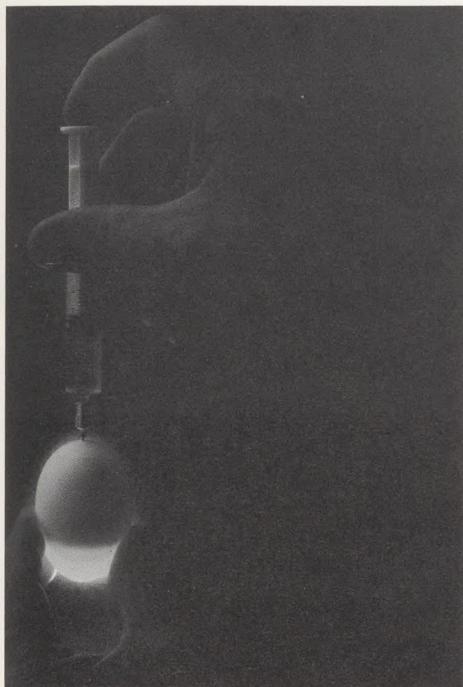
ad Charles O. Hyman  
de Connie Brown  
ph David Muench  
cl National Geographic Society  
ex National Geographic Society

ad Charles O. Hyman  
de Connie Brown  
ph Ernest Braun  
cl National Geographic Society  
ex National Geographic Society



ad Ron Winteroud  
de Elaine Hamilton  
ph Mike Mitchell  
cl Veterinary Resources Branch (D.R.S.)  
ex National Institutes of Health  
Medical Arts & Photograph Branch (D.R.S.)

ad Charles O. Hyman  
de Connie Brown  
ph David Cavagnaro  
cl National Geographic Society  
ex National Geographic Society



ad John Lange  
de John Lange  
ph Darrell Acree  
cl Corporación Industrial Montana  
ex Darrell Acree

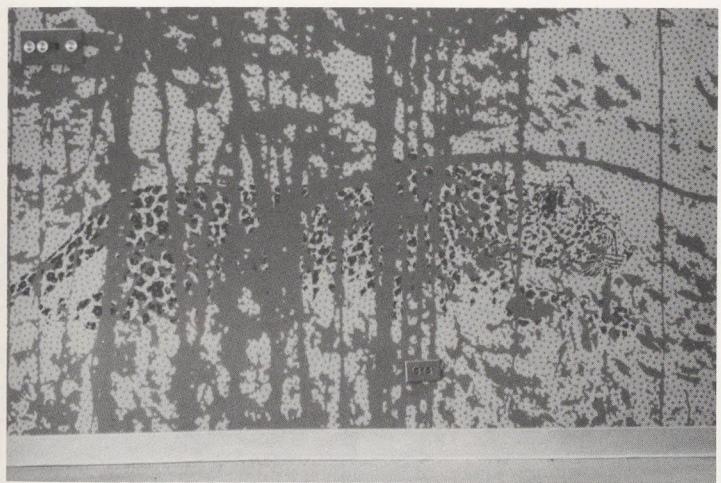




## Exhibits

cat 20-D-1  
ad Robert E. Mulcahy  
de Robert E. Mulcahy/Ellie Aliman/John Mueller  
cl Friends of National Zoo  
ex Robert E. Mulcahy

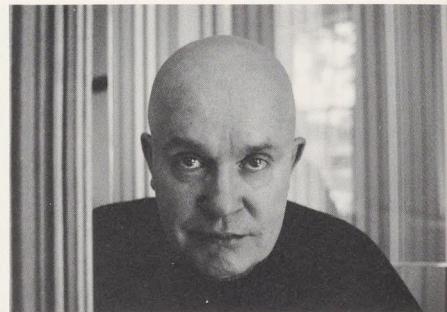




## **Audio-Visual**

ad George Titonis  
wr Ray Werner  
cl Production Company-Pytka Productions  
Union Trust Bank of Maryland  
ex Ketchum, MacLeod & Grove, Incorporated

ad Charles Dorien Walker  
de John Simmons  
ar The Arts in Washington  
ph Paul Lewis  
cl National Capitol Downtown Committee  
ex Dorian Walker Productions



ad Jill H. Krasner  
de Jill H. Krasner  
ar Reza Seyyedin  
    Animation House:  
    Dolphin, Incorporated  
cl WTTG Metromedia Television  
ex WTTG Metromedia Television



**Experimental**

ad Valerie Smith  
de Valerie Smith  
ar Valerie Smith  
ph Valerie Smith  
cl Valerie Smith  
ex Valerie Smith

**Honorable Mention**

ad Robin Bray  
de Robin Bray  
ar Robin Bray  
cl Robin Bray  
ex Robin Bray

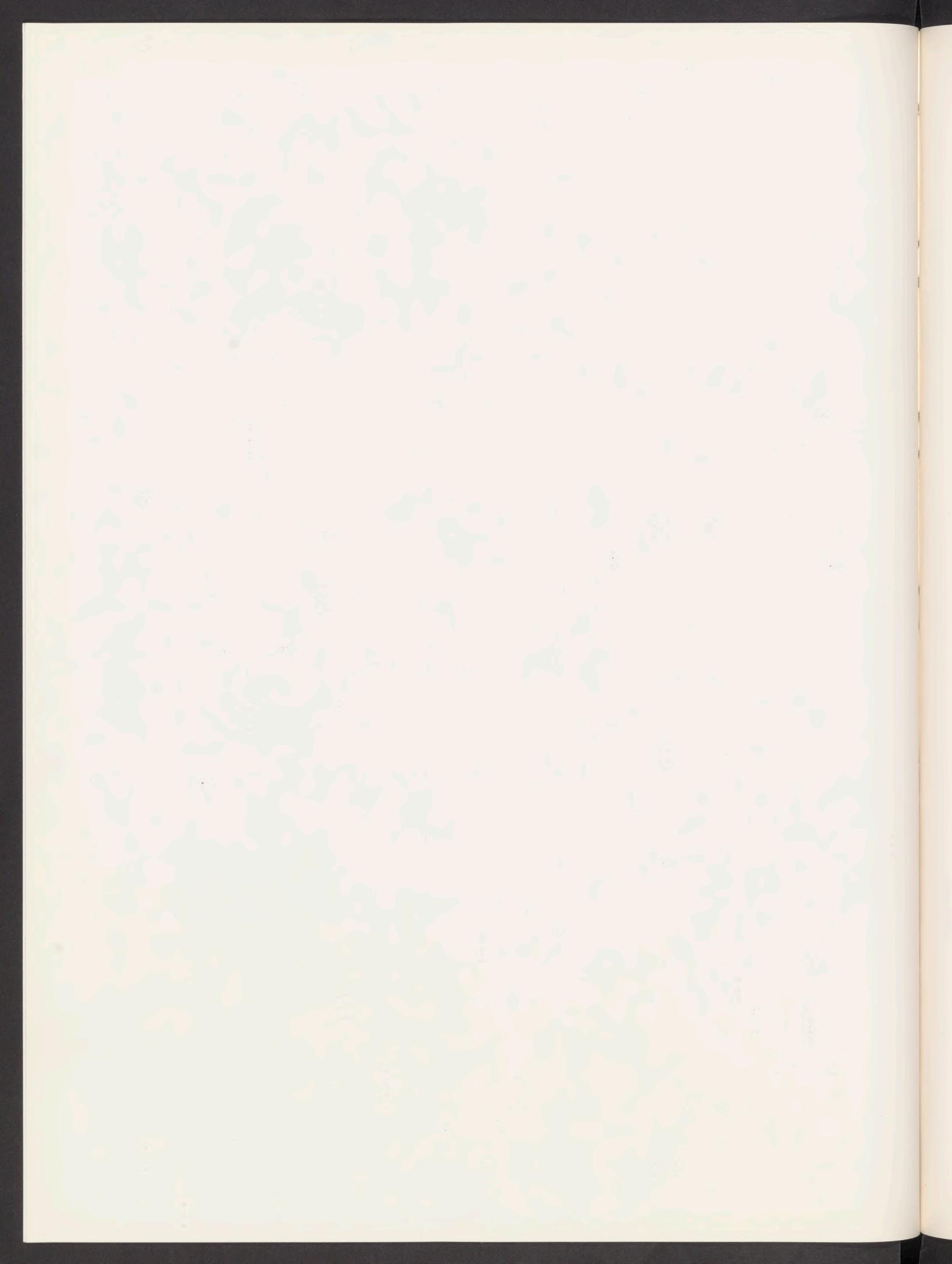


The Glebe House  
4527 North 17th Street

The Glebe built in 1775 was the clergymans home for the Fairfax Parish. The original structure burned down in 1808 but was later rebuilt by Walter Jones in 1820 using the remaining foundation and brickwork. It was later sold to General John Peter Van Ness on October 9 1826. Van Ness who at one time was a mayor of Washington D.C. , died in 1846. Clark Mills a sculptor was the next resident of the home. The octagon was added on before the Civil War broke out. Caleb Cushing of Newburyport, Massachusetts bought the house in 1870 along with one hundred acres of surrounding land. The eagle on the roof was brought back from Spain as a gift from its people to Cushing who served as our ambassador from 1874 to 1877. Frank L. Ball a Virginia state senator bought the home in 1926. His wife still lives there.

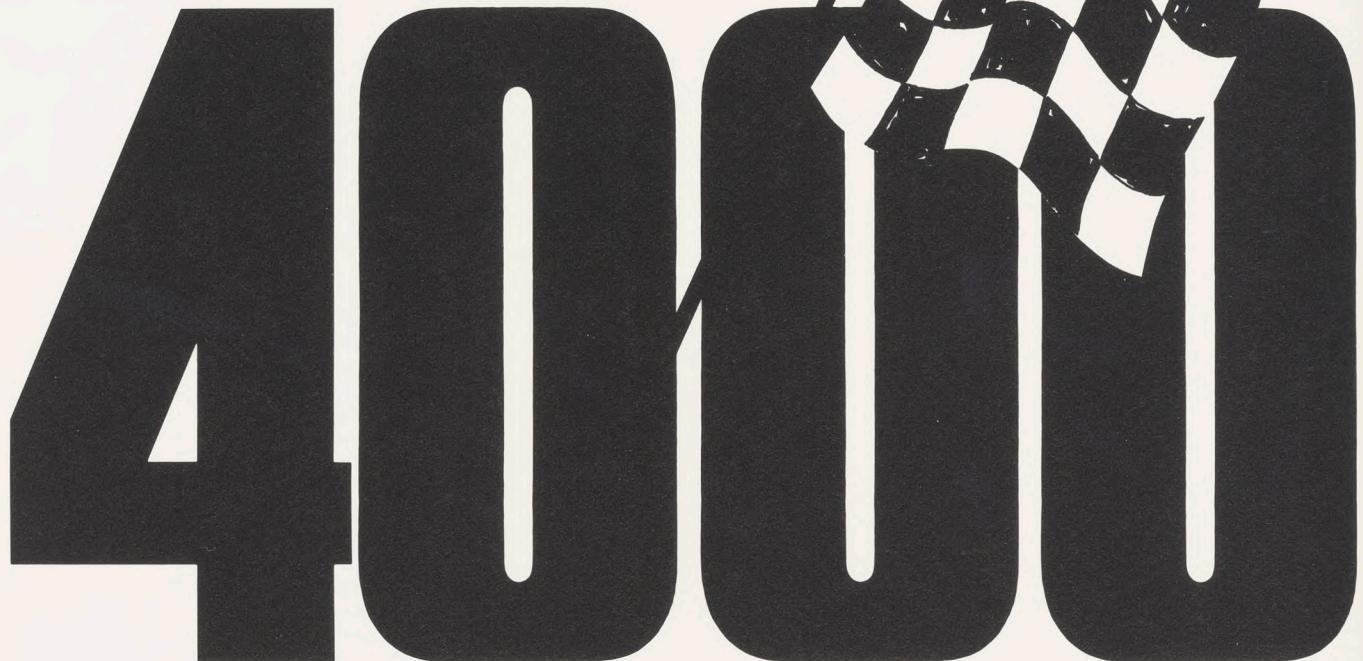
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## Announcing Typo Galley Print Service

We recently announced the acquisition of a Harris-Intertype Fototronic 4000. This machine, coupled with our DEC Computer and Key III Editing Terminals enables us to offer economies on galley typesetting jobs.

The most economical approach would be to have type set on paper directly in the machine; in addition to the paper from the machine we would supply Xerox proofs for file and reading purposes. This would only give you one reproduction copy unless you specifically requested more.

Almost as economical would be the setting of your type on film and supplying the desired number of Photo Repros.

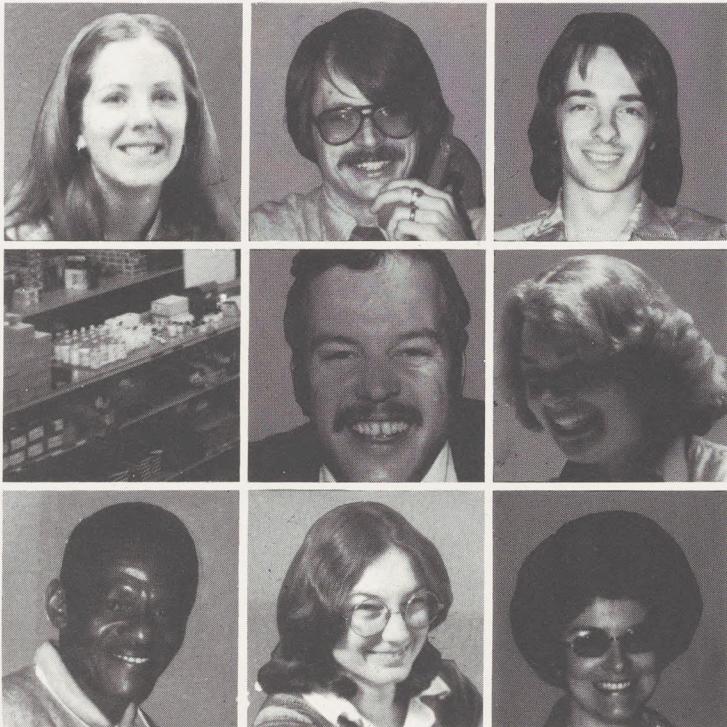
The 4000 will set type from 5 pt. to 72 pt. directly from the machine without need of a blowup. It is much faster than most machines in other typographic plants.

Quite frankly, the Typo Galley Print Service is designed to compete more favorably in an area where price has become a factor.

Typo still has a list of services and products larger than that of any typographer. We can do a complete job of lettering, typesetting, double burned halftones and ship negatives or prints to publication. We can set a headline or make a stat.

Ask your Typo "rep" (Ken Tash) to give you the details of Typo's many services, and in particular Typo Galley Print Service.





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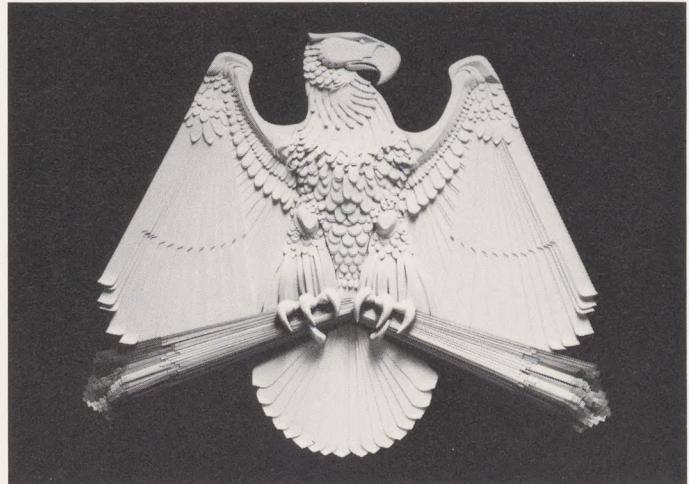
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The logo for Garrett Buchanan Paper. It consists of two main parts. The top part is a dark square containing a large, stylized white 'gb' monogram. Below this, the word 'garrett·buchanan' is written in a bold, sans-serif font. The bottom part is another dark square containing the word 'paper' in a large, white, lowercase, sans-serif font. The entire logo is enclosed within a thin white rectangular border.

953-9055

Class is something that's very special. That's probably why very few have it. In type, Harlowe has that special quality. It's like a Professor Higgins in a world of Elizas. The others can learn but they can't teach. Think of this, Harlowe has thousands of type styles and faces for you. We have setters who total hundreds of years of experience. Everything is custom set. Every line break and space gets professional scrutiny. These are the kind of things that make class. The kind of things type faces from Harlowe can give you. The kind of things Professor Higgins would teach you about type. Grow accustomed to our face.

*If type could talk this would be  
Professor Higgins.*

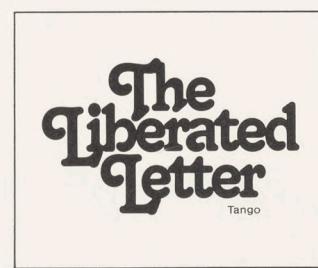
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Typographically speaking, these 200 years have been great. And no more so than these last 15. Lettering technology, talent and money have all been in abundant supply. Boundaries have been pushed back and the essence of lettering vigorously pursued. Most important, it's not been an elite movement—more working designers are typographically involved than ever before.

One reason for this popularity is that tools for creative typography are readily available. Today the opportunity for the creative typographer has never been more promising. For our part, we look forward to Instant Lettering continuing to contribute to modern typography.

The simple fact is that Instant Lettering gives you the ultimate creative control. There's no middle man. Whether you work with tracings, acetate overlays or set directly from the sheet, you get the setting you want. In other words, the right person is in charge.

We've tried to make that responsibility a manageable one. Many recent Letraset alphabets (and licensed ones) are admirably suited for tight settings and ligatures. If you look at these sheets, you'll see they're packed with alternate characters and ligatures that add a "one-off" look to a design. And there's no law against drawing a swash or extending a descender with pen and ink.

When the headline is in the bag, you should consider the cost. An Instant Lettering headline probably costs anywhere from 25% to 75% less than alternative methods. Taking advantage of that is known as freedom of enterprise.

But finally, when you get down to it, the principal is clear. We make the letters. You set them. We like it that way and we hope you do as well.

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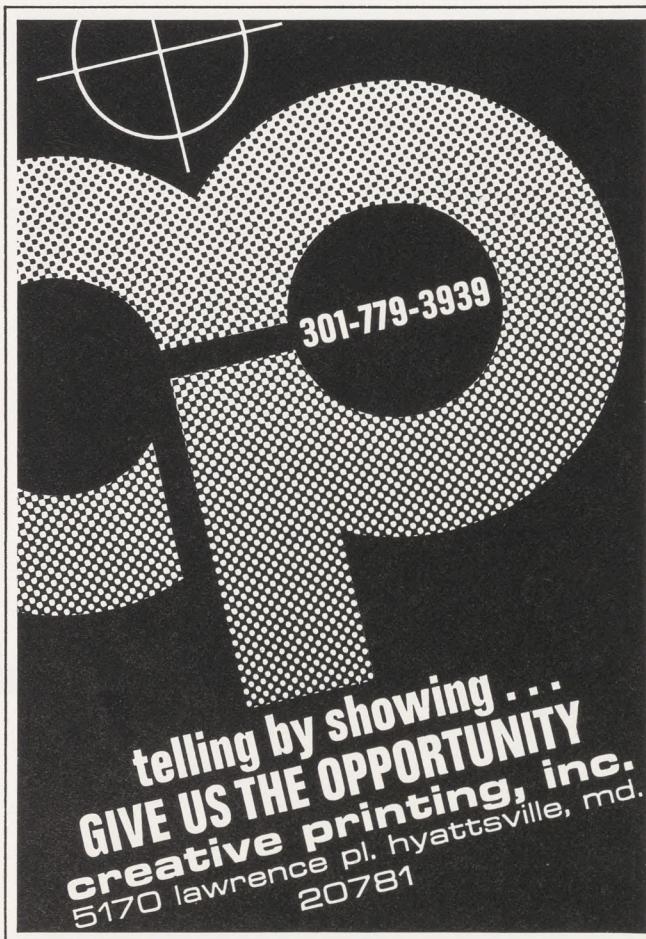
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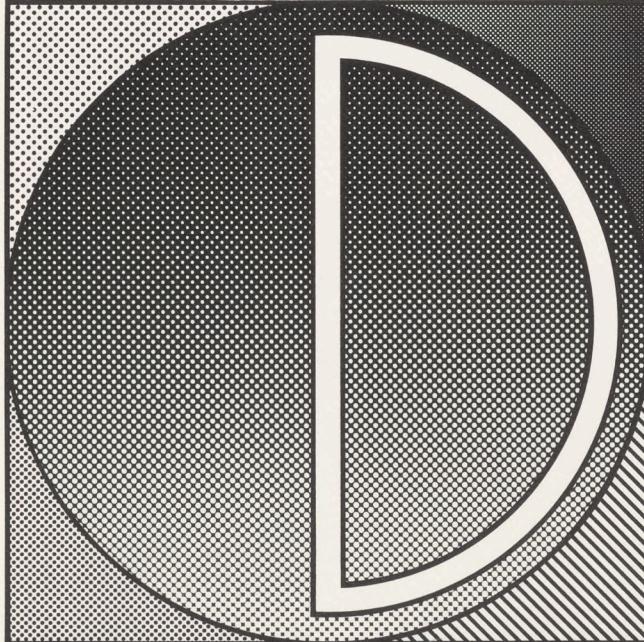
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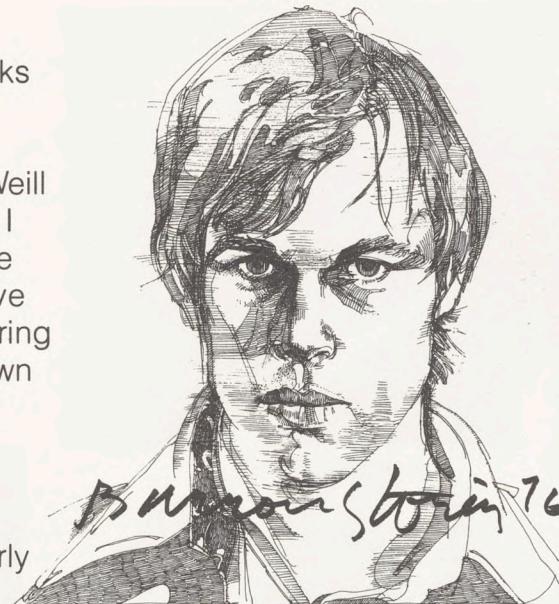
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**322-3300**

Illustrator Barron Storey talks about his Mohawk Paper assignment: "I chose to illustrate the work of Kurt Weill because I love it, because I had a chance to meet Lotte Lenya, because the creative spirit of that period is inspiring and closely parallels my own artistic attitudes..."

Born in Dallas in 1940, Barron studied at the Art Center School in L.A. His portraiture appears regularly on the cover of *Time Magazine*; his illustrations in *Car & Driver*, *Flying*, on record albums, and on collateral material for national advertisers.

Barron's impression of composer Weill's operas looks like traditional etching,



although it's done with more modern tools. It's lithographed on Mohawk's Cortlea Text, a modern, yet traditional, genuinely felt-marked paper. The delicately textured background of Cortlea

enhances the appearance of Storey's illustration, in much the same way that textured paper was used to enhance original etchings.

"Theatrical subjects are naturals for posters, perhaps because of a longstanding collaboration between graphic artists and the theatre." Barron has created a full color characterization of Lotte Lenya which Mohawk has reproduced in poster form. You can get a free copy by writing us on your letter-head, or by asking your local Mohawk merchant. You'll see that Barron Storey has made a wise choice of Mohawk Cortlea Text. And that he and Lotte look great on Mohawk paper.



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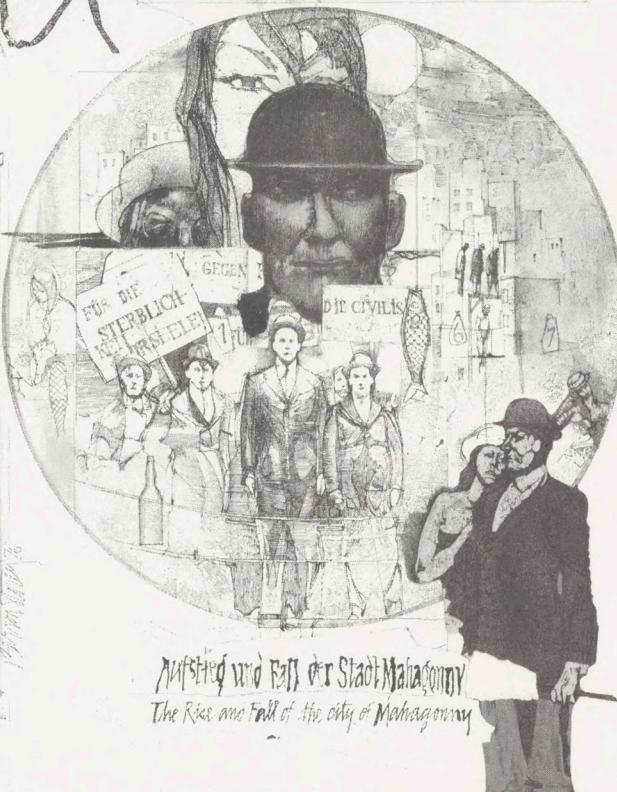
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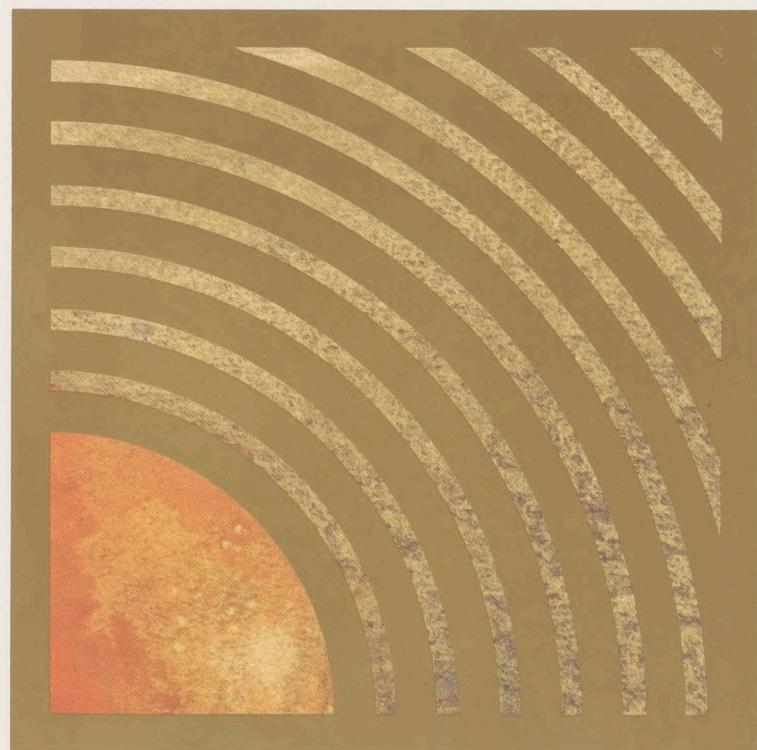


Die Sieben Todsünden  
The Seven Deadly Sins

Lotte Lenya

BARRON STOREY LOOKS GOOD ON MOHAWK

# Good Morning America



# Good Morning America

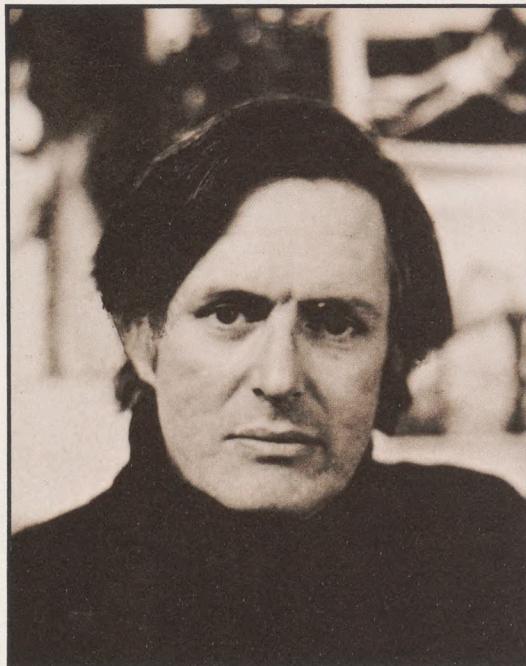
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He is represented in a number of notable private collections, and among a long list of awards are seven Gold Medals from the Society of Illustrators.

## PRODUCTION NOTES

Cover: Four-color process; 150 line screen; shot from reflective art; special metallic gold and special grey.

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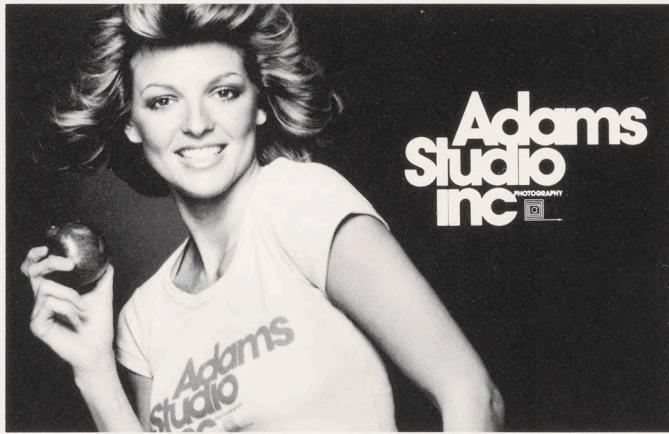
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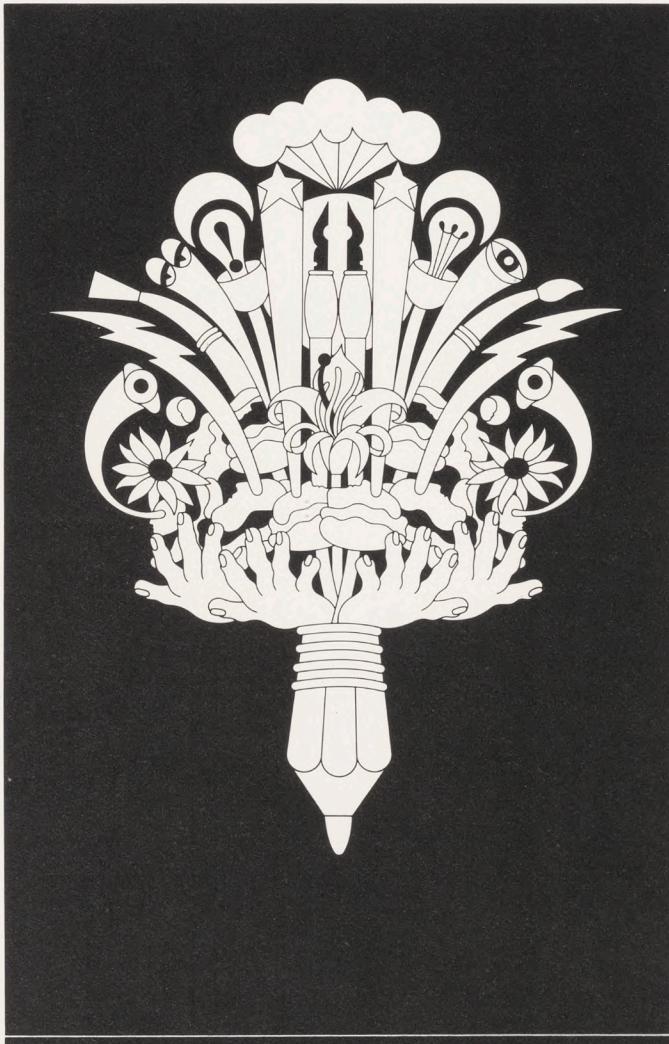
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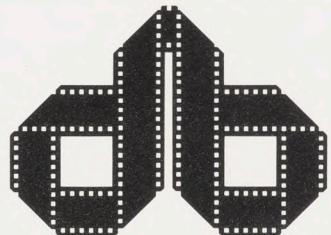
Chairman

# BOO TO THE THREE JUDGES!

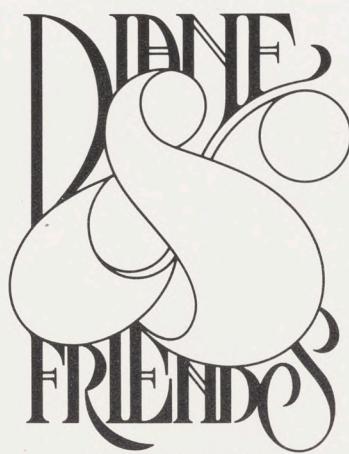
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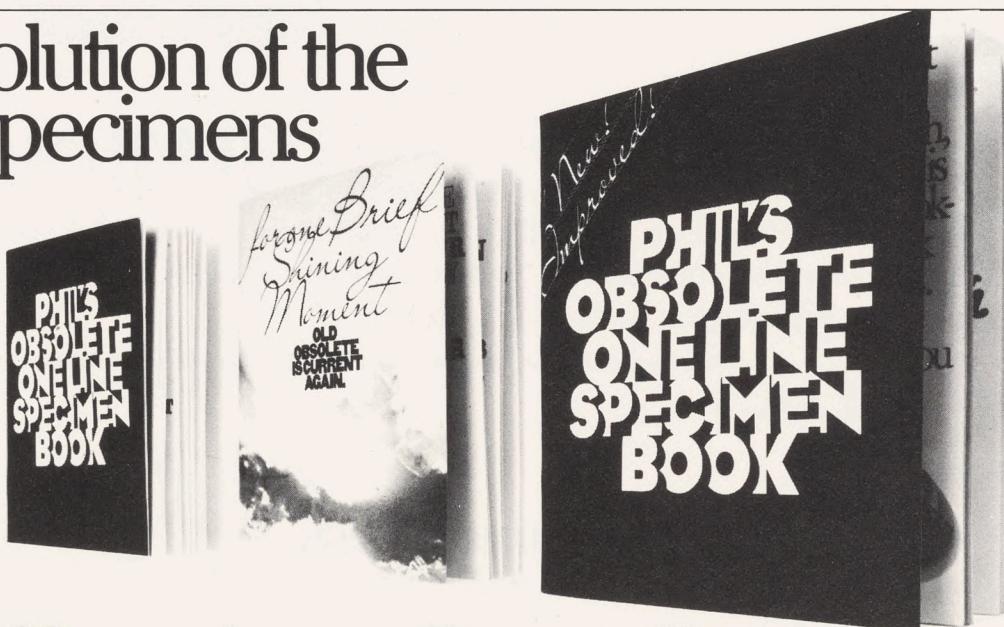
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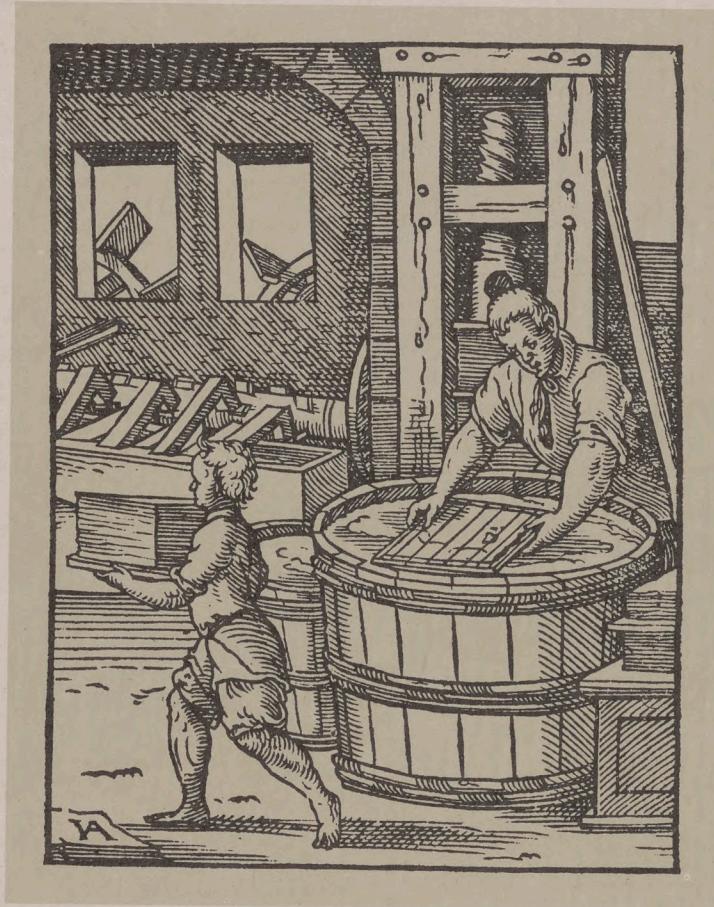
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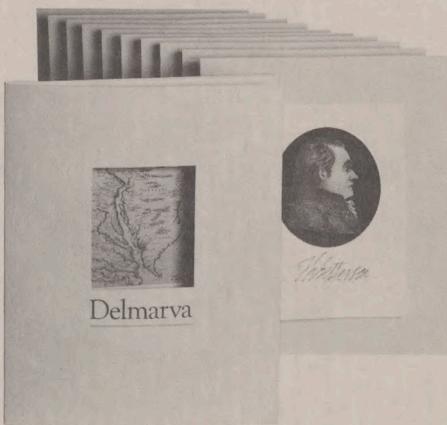
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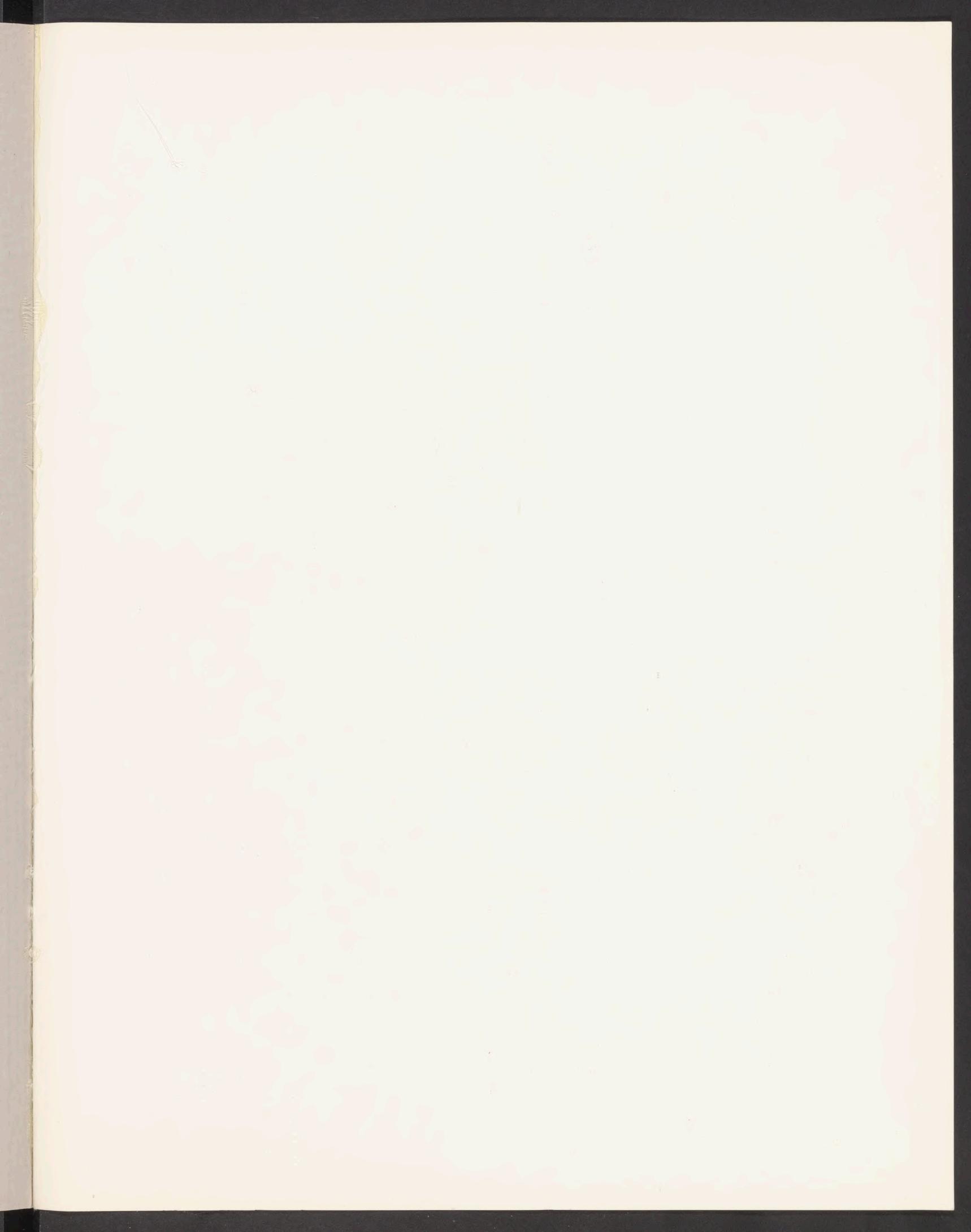
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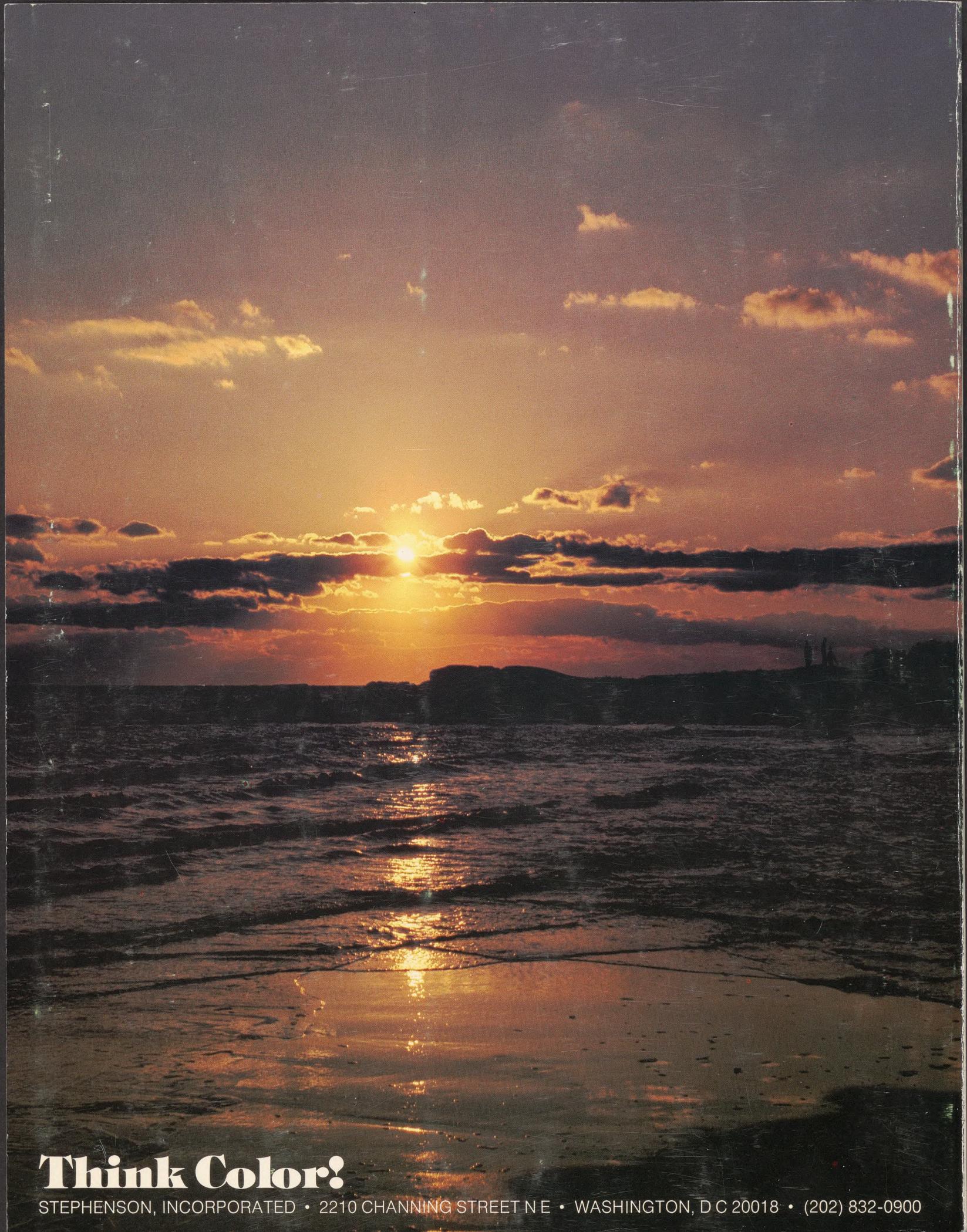
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